

**WARREN  
MAGAZINE**



**FAMOUS  
MONSTERS  
#160**

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JAN. 1980**

# **METEOR'S A HIT!**

**FAMOUS**

# **MONSTERS**

**READ ALL ABOUT IT: PAGE 16**

**EXCLUSIVE  
BUCK ROGERS  
INTERVIEW!**

**Sci-fi T.V.:  
THE MARTIAN  
CHRONICLES**

**FM REVIEWS  
NEW  
FRIGHT  
FLICKS:  
THE BROOD,  
UP FROM THE DEPTHS,  
CLONUS HORRORS,  
NOSFERATU!**



# CHILDHOOD'S END



Universal Studios, in conjunction with ABC Television, is preparing to bring to the small screen one of the all-time great science fiction novels: Arthur C. Clarke's CHILDHOOD'S END! Here, direct and exclusive from producer/writer Philip DuGuere--known for his DR. STRANGE telefilm--are Neal Adams' incredible pre-production paintings.

SPEAKING OF  
**MONSTERS**

# SHEER HORROR



**W**E APOLOGIZE in advance to those of you who fainted at the Horrible Sight above and have only been revived by the promise of the Fantastic Goodies to be found in this issue. Ann Robinson & Gene Barry (above) didn't realize just how scary they would appear when they posed for this publicity picture for **WAR OF THE WORLDS**. In fact, Ann herself fainted when she saw the foto but came to in time to congratulate us on the extraordinary Halloween Treats we've lined up for you. That earth-smacking, record-smashing **METEOR!** Those 3 long-awaited hours of unearthy bluster in television's vision of **THE MARTIAN CHRONICLES** by the Maestro Mind of Mars, Ray Bradbury. And a spasm of other treats big enough to fill the Grand Chasm!

*Robert  
Arctur*

# FANG MAIL



## THIS ISSUE DEDICATED TO DANA L. CADWAN

Wife Says: Dear Editor, I'll make a deal with you. I plan on going to college, become an Aerospace Engineer, work for NASA, build solar power satellites and become governor of a space colony. If I just made 2 cents for your Museum of Imaginative Memorable & Filmmaster Material, will you ship it and yourself up to US? I promise to let you stay in charge of it. (Later Answer: With inflation it may be 1-660 by then and I may be 180 but it sounds like the best offer I've had yet to advance my life's work. I accept soon! After all, Actorman means Man of the Atom!—FLA

## FADING FILM/MONSTER ACTORS & EFFECTORS

I am making a science fiction movie. Read actors & others who would like to try their hand at special effects.

Will the following please contact me immediately: Greg Walters, Keith West, Carlos Vargas, Craig D. Smith, Todd McElhann.

1990 GEORGE

4137 Janet Dr.

Don, Mich. 48523

## REXME 100P

I've been reading FAMOUS MONSTERS for a little over a year now and let me tell you it has been one of the greatest years of my life. Ever since I picked up my first FM I knew I was onto something really fantastic. FM has helped me twice in the past year. For my English research paper I was assigned to write on the history of horror movies. From FRANKENSTEIN to STAR WARS you had it all. Because you had it all, I reported on 85 on my paper. The second reason for writing this letter is because of reading FM my brother & I are planning to make our own horror flick. If my movie is successful I will gladly read you a copy.

DANIEL CORNELIO

Milpitas, E.T.

## SUPERMAN & HOFFMAN

I am writing this letter in response to Eric Hoffman's article "Superman: He Sucks & Scores!" in #152. First of all I would like to say that I enjoyed the film immensely. The special effects have to rank as some of the finest ever made. The musical score by John Williams was superb. The photography was stunning. However, I believe the film had one major flaw: the drastic change in tone midway thru the film. From the opening scenes on the planet Krypton up to Clark Kent's emergence as a young eager newspaperer, the tone was serious, therefore, it became light-hearted & satirical. I believe this had an overall negative effect on the film. They should have made the movie one way, either light or serious, all the way thru, at least from this longtime science fiction/fantasy film fan's point of view.

MICHAEL TORVITER

Shawwood, Wv.

## WANTED! More Reader Like



RUSSELL BATES

## THE "UPMOST" FOR MONSTER

I loved #155, to say the least! Your guest foldout was the best! Your articles "When Horror Strikes", "The Empire Strikes Back" & "Sound Trap" were all superb. In the few years I've been a fan of FM your magazine has given me the upmost in thrills, happiness, excitement & satisfaction.

KEVIN MOSBY

N. Manassas, Mich

## BITE BITE

The front cover of #154 caught my eye. I have always wondered what George Harrison looked like as Dracula in color. I especially enjoyed your article about the movie LOVE AT FIRST BITE. I read it thru and my curiosity got stronger about what the movie would be like. So I searched the entertainment pages in the newspaper carefully and was rather pleased to see it advertised. My sister & I, being Dracula fans, went to see it that night. We were glad we went. For the movie was extremely funny and was all that we expected it to be. We were both glad that Dracula finally got the girl in this flick.

JAN MAC DONALD

Victoria B.C. Canada

## WANTED! More Reader Like



JASON COHEN

## TRIPLE THREAT & OBLIVIOUS DUO

NOCTURNA, or rather the lady named Nita Bonet, seems to be a new version of 3 ladies: Barbara Streisand, Carol Boyland & the wonderful "Vampira" (godmothers will remember her).

I thank you so much for the Abbott & Costello feature in #154. Lou Costello was always the funniest member of that team. His was classic comedy. Lou was in the spot light briefly by himself in his 2550 film appearance. Thanks for mentioning that picture.

SP/4 JOE GRAMMELL

Renton Army Airfield, Ga.

## WE DID IT FIRST

Your magazine is, well, "okay" as an occasional thing. After you get thru the copy talk, fluff & those horrid jokes, many of your articles are moving. But I have a gripe! As a matter of fact, it may even affect the whole style of your copy, why don't you give credit where credit is due and IDENTIFY THE ARTIST and forget the dramatics!

JOHN JOHNSON

Northridge, Ky

## FIRE HORRY, FEROUS FRIENDS

There are only a few words that can describe #155's Doctor Who article: Superb, Fantastic, Great & Quite Right! That is one of the best articles I have ever seen in FM and the photos were very good. I am especially thankful for all the pictures of the Daleks & the trio of Cybermen.

"The Cat Crops Again!" & "Those Blood Durling Bees!" were a welcome sight. Thanks, thanks, thanks for the picture on the ALLIGATOR PEOPLE and the write-up on the BLOOD, which is one of my favorite films in the Bepis section.

STARCRASH was OK but leave the BLICK ROGERS stuff. I don't think that he is good enough for the pages of FAMOUS MONSTERS. While I'm talking about sci-fi let me say this: I have seen the remake of THE INVASION OF THE BODY SNATCHERS and it was great.

Rare Treats stuff! The only half decent foto was the Canada resident (Clawed Hawk) Whoever put that one together must have been dead because it was very bad. (Call me Zombies — Porco).

ALIEN was the highlight for me because I could not put it down. The sounds like an award winning movie. "When Vampires Die" was also very good.

I have been with FM for 24 years and I couldn't think of a better way to spend those years. FM has given me an enjoyable hobby & some very weird friends.

1000 KINGBIRD

Franklin, Mo.

## WANTED! More Reader Like



GREG RIDDLE

## AND CARGO

Does anyone out there know anything about a sci-fi superhero flick called SUPERBAGG & THE FACELESS GIANTS? If anyone does, please respond via Fanmail. I saw it once about 10 years ago.

PAUL CHERRY

Oklahoma City, Okla.



# NOSEERATU



**listen to HIM!**  
**CHILLER** of  
the night!

by **horror champion**





"The Blood in the Life" . . . and Lucy sacrifices here to destroy the evil that is . . . Nosferatu! (Insert) Miss Barker buries in the presence of the Undead One. Who darkness the lives of all whom he, Dracula, carazurture

**W**E LAFFED when George Hamilton as the Carpathian Count (he of the crimson cup) sat down to sup a bite.

We howled when he snarled at the wolves of darkness, "Children of the night—*suck up!*"

We gasped when Draculangella impaled Lord Laurence Van Helsing!

But Klaus Kinski as Nosferatu, following in the footsteps (1922) of Max Schreck, who evoked shrieks in the silent version, Kinski is a vampire unlike Hamilton, Langella, Lugosi, Caradine, Palanca, Chaney Jr., Lederer, Lee, Peet, Aumont et al. Perhaps the nearest "thing" to the Schreck/Kinski Nosferatu was the Turkish terror Atif Kaptan in *DRACULA IN ISTANBUL-DA* (*DRACULA IN ISTANBUL*) in 1963.

Now it is 1979 and *NOSFERATU* is here . . . on our doorsteps . . . in our homes . . . clutching at our hearts . . . nibbling on our necks.

Nibbling is the wrong word. Because it is too bland, too neutral a description, too susceptible of amusing interpretation, like *grooming*.

There is nothing funny about Nosferatu.

Not even remotely.

He bites, he sucks, he drains; he destroys.

## the terror from transylvania

*Nosferatu.*

Even his name is sinister. Its very meaning burning into the brain: *The Undead!*

He doesn't come to us dressed in formal wear. He doesn't mingle with people or dance the disco.

If there were a way to enter the graveyard, remove a corpse from the coffin and somehow restore life to its stiff muscles & withered tissues, that would give you some idea of the terror that emerged from Transylvania.

A living corpse. A contradiction to all that is normal. A being so ugly, so vile, it defies description.

Consider, if you will, the pale, deathly complexion & the bat-like features. Ears that curl & fold like a bat's, shallow face & deepest eyes sunk into black sockets. Fangs hinged on the 2 front teeth, not the usual eye-teeth we are so accustomed to.

This thing, this undead menace, is tall & slender. Long, sharp talons (you'd hardly call them fingernails) on each hand. His skin cold & hard.

And he is motivated by only one thing—

To drink the blood of his victims so that he may live an everlasting life.

## herzog's horror

Director Werner Herzog did not set out to turn *NOSFERATU* into a comedy. He has great respect for the original 1922 version and has brought that terror to the screen.

As in the original, the new movie is based on Bram Stoker's novel, *Dracula*. All the elements we are so familiar with are there.

Transylvania.

Thunder & lightning, howling wolves, frightened townspeople.

The Carpathian Mountains.

And, of course, the Master of the Undead himself, the Evil One, the one called Nosferatu.

What Werner Herzog has accomplished is to take the original concept and update it somewhat, employing the same elements of suspense & terror, only displaying them more brilliantly with today's techniques. The special effects in this new version play an important part in the telling of the story. Back in 1922 the film industry was strapped by old-fashioned equipment, and the photographic techniques of then can't compare with today's sophisticated machinery.

So Herzog gives us a new, updated version in the respect that it's technically superior to the original. And he's experimented somewhat with plot & individual characters.

## frigid fright

But the terror is still there, only more so.

One person who was fortunate enough to catch a sneak preview commented on the film by

simply saying, "My blood ran cold!"

This man is a lover of Lovecraft material & all the deep, dark mysteries of the supernatural. Yet his blood ran cold!

The very sight of the undead thing is enough to bring chills to one's spine and make goosebumps rise on one's arms.

Nosferatu doesn't just walk into a room or make a grand entrance à la George Hamilton or Frank Langella. The cape isn't flowing about his shoulders and he doesn't arrive in with a gleam in his eye or a light stride in his walk.

Au contraire! (That's French for uh-uh.)

Nosferatu sort of slinks into the room.

Like an animal about to pounce, seeking out its prey.

His very presence denotes evil.

He's loathsome, wicked, something detestable. There is no gleam in that sunken orb. He swoops down on his victim like a lion closing in for the kill. And he kills without pity or remorse.

## horror host

Unlike the other *Draculas*, this one does not feel pity for himself or others. He is in total control of the situation.

He is not burdened by the so-called Curse of the Undead which has stricken him for centuries. He exists and he intends to do so for an eternity.

Nosferatu must move on. His castle in Transylvania is like a plague. The villagers for miles around avoid it, knowing full well that something evil inhabits its time-worn walls.

Too many natives have disappeared without a trace and no one will face up to the Count.

It's time to move on to a place where no one has even heard of Transylvania or the Castle of Nosferatu.

Enter real estate salesman Jonathan Harker, sent to procure a signed agreement with the Count for housing in another town.

During dinner the young broker cuts his finger, drawing a drop of blood. The vampire is upon him in a flash, sucking the sanguine fluid.

Later that evening Harker awakens to find 2 puncture wounds in his neck. His bizarre host is nowhere to be found.

During the night, however, the host enters Jonathan's bedroom, his terrifying form casting eerie shadows on the walls.

## daymare

During the light of the next day Jonathan tries to find his host. What he finds instead is a nightmare beyond belief.

*Dracula, in his coffin, eyes wide open staring blindly into the air*

*Not breathing.*

*No life at all*

*A corpse!*

Jonathan flees in terror to his room, where he barricades the door. From the window he sees a





stack of coffins being loaded into a carriage.  
And what's in the other coffins?  
An army of rats!

## ghost ship

This repellent collection is loaded onto a ship headed for the harbor of Wismar. But when the ill-fated vessel makes port, no one is alive on board!

The phantom aircraft brings terror to the citizens of this quiet little town. The ship's dead captain is found tied to the steering wheel and an examination of the ship's log explains that a plague has hit them!

It doesn't take long for fear to grip the town. First it's overrun by rats, and with word of plague racing thru the streets the frightened citizens lock their doors & bar their windows at night.

Perfect camouflage for Dracula to move his



The sun has destroyed Renfield but a "son" of the Unborn is simultaneously born!



L-vessant waits in the revolting hole in the cellar but here our hapless heroine encounters the Rats in the Attic.



**Riddle:** Why is sun-stricken Nosferatu like a school teacher during vacation? Answer: Both are pupil-beat.

Even Dr. Van Helsing refuses to help. His attentions are turned elsewhere and he cannot be bothered with Lucy's pleas.

## he loves lucy

Lucy must face Nosferatu alone.

In the dead of night,

She must offer herself willingly to the vampire, give her body & soul to him. Only that way can she kill him.

How does one hope to kill something that is already dead? They say that fire consumes all, and Dracula would surely not walk into a fire. At least not willingly.

But there are other fires.

Like the fire of the sun's rays!

The hours drag by as Lucy abandons herself to the charnel embrace of the vampire. It is agony, just being in the same room with Nosferatu. But to bear his touch, with those long nails & that grave-cold breath, is a test of heroic endurance.

But Lucy maintains her stamina, submitting bravely to the horrid advances.

Dracula is so engrossed in drinking her blood that he does not notice the room growing steadily brighter.

Not until he hears the rooster announcing the crack of dawn! He raises his head with a look of fear on his otherwise expressionless face. But Lucy pulls him back down, her arms wrapped around his neck. He returns to drinking her blood.

Light moves at a speed exceeding that of anything alive . . . or dead. Dracula is caught off-guard. The first rays of the sun strike his back!

He leaps to his feet, staggering about the room in painful torment. The light licks at his body like flame, destroying years of built-up decay.

He lets out a piercing shriek before the rays eventually dissolve the hell-spawned thing and it dies.

Lucy has won.

## in the midst of life there is death

But the prize for Lucy's victory is her life. She has died because of loss of blood and, more than likely, of fright. Her ordeal was an impossible one to bear and few people would have—could have—endured it.

Van Helsing, still researching the weird circumstances, decides to help Lucy after all. But it is too late. Arriving at the house he finds Lucy dead, a kind of smile on her face and the remains of Dracula on the floor. Convinced of the thing's power he plunges a stake thru its heart to make sure that Nosferatu will rise no more!

The authorities, on the other hand, are not so believing and feel that Van Helsing has deliberately murdered an innocent man! He is taken

coffins into his new residence next to the beloved Lucy!

## the object of his affliction

Dracula doesn't waste much time making his move. He enters Lucy's bedchamber and makes an advance but Lucy gives him a cold, stern reproach and bluntly voices her objection.

Later Lucy discovers a volume on vampirism in the library. It is here that she learns the dark secret of the cadaverous Count.

The books tell how a vampire casts no shadow. Its image will not reflect in a mirror. And those whom it kills will return as phantoms of the night, a corps of undead corpses roaming the countryside.

But thru all the darkness a light shines: there is a way to destroy him and Lucy follows the instructions of the book to carry out her plan.

She seeks the aid of the townspeople but finds a depressing situation: they have all gone mad, not really caring one way or the other about life. They are only interested in death! The will to live has been extinguished and now they romp thru the streets amongst the animals, shouting & screaming, destroying their own homes, tossing their belongings into the street!

It's a scene of utter madness!

away for murder!

We might add that Jonathan Harker still exists but his part in the film is so frightful we wouldn't want to spoil the climax by revealing what happens next.

It's a trend these days with Dracula movies to alter the endings. The reason for this is simply because everyone knows the stories by heart. If one knows what's going to happen there's no element of surprise left.

All of you who've seen the new DRACULA expected the usual ending seen so many times before from Lugosi's version thru Lee's films. But they fooled us when Dracula turned the tables and plunged the stake thru Van Helsing's heart!

## girls & women, beware!

We are honorbound to report that the female

viewers will not be charmed by the appearance of Nosferatu. When Frank Langella or George Hamilton enter the room it's common to hear, "He's beautiful!"

When Nosferatu enters a room it's more usual to hear screams of fear.

It's been 57 years since Max Schreck portrayed the Devil of Darkness. The film was silent, shot in black and white. Yet it evoked from audiences reactions of horror & revulsion.

Werner Herzog has recaptured that feeling more than half a century later, a fitting tribute to a film so old, to carry it off today using the same style & makeup employed more than 50 years ago.

Nosferatu is waiting for you! Don't be left in the dark. We're giving you fair warning that this is no ordinary vampire. Nosferatu is no laughing matter.

END



Baked beanfield drives his keepers crazy with questions like, "Can you make a sentence with 'straight jacket' in it?", then he smiles, "Get this straight, Jack--it ain't no use trying to escape from Nosferatu!"



Wentz's Klaus Kinsky makes a fine Phantom of the Opera in the Herzog remake of the epic of Boris Kain?

# NEW WORLD'S MONSTERS

by ROSE POWELL



Good ol' Ed, played by Charles DeKerry, is about to catch his monster, where no film has gone before! Here snags some jaws that have risen UP FROM THE DEPTHS.

**D**emons of the Deep!  
Demons of the Mind!  
Demons of every size and kind!  
New World Pictures, the prophetic "Poe-etic" company—led by monster master Roger Corman and makers of the classic Poe pics—have unleashed two new burgeoning beast battles into theaters nationwide!

Unleashing behemoths upon unsuspecting humanity is nothing new to Corman and Company. For almost twenty-five years, they have been literally and liberally littering the screen with terror.

From the **ATTACK OF THE CRAB MONSTERS** to the fall of the **HOUSE OF UMBER**, New World Pictures has delighted in devising the most vital horror movies America has ever seen. And their two new saracines in the unknown are no exception!

Rising from the summer seas comes the monster jaws of a fanatic fish with more than just swimming on its mind! As more and more innocent tourists are ripped stem to stern, it only makes the water-breathing beast hungry for more. It is the ultimate toothy terror... **UP FROM THE DEPTHS!**

## gory fish story

The first sign of spring is no longer a robin red breast happily singing or the welcome bells of the Good Hunter ice-cream man. Today, film-goers know it is spring and that summer is coming by the gnashing of wicked, flesh-eating teeth!

First it was **JAWS**!

Then **JAWS 2**.

Then it was another New World Opus: **PIRANHA**!

Now it's the most incredible of them all... **UP FROM THE DEPTHS**!

Guest after guest at an expensive Hawaiian resort turns up dead from the attacks of a huge killer fish. This fabled killer is no help in securing the luxury status the resort manager craves. But, turning the horror into publicity, he institutes a contest to kill the scaly serpent!

Soon the seaside is crawling with fortune hunters and research scientists. But the marauding monster sees these new adversaries in only one way... **LUNCH**! He survives each attack against him to eat and eat again.

The late run is sealed by only one man, an intrepid beach bum named Greg Oliver. Greg, along with the hotel's beautiful publicist Rachel McNamara, work up a risky and astounding plan.

Tying the body of one of the fish's victims to the back of their boat and using it as bait, they set off to face the fish head on! It's up to them to finish the reign of terror before their next asseesment and the ever-hungry horror wreak total destruction!

## something fishy going on

The men and women who made this home-strown

saga are old and welcome hands at the horror genre. Director Charles R. Griffith originally wrote some of the greatest—and craziest—New World scripts of the 1960s and 1970s.

Two of his best remembered and most beloved fright fests were 1958's **BUCKET OF BLOOD** and 1960's **THE LITTLE SHOP OF HORRORS**, starring a very young Jack Nicholson and now very hungry re-emerging planet!

In **UP FROM THE DEPTHS**, Griffith gives a solid start to yet another young star Sam Bottoms. Bottoms, the youngest of the Bottoms acting clan—which includes Tim (**THE PAPER CHASE**, **ROLL ERDASTER**) and Joe (**TV's HOLocaust**, Disney's **THE BLACK HOLE**)—is also starring in Francis Coppola's new war epic **APOCALYPSE NOW**.

Sam did all his own underwater stunts while fighting the killer cod of New World's new fish story, talents that proved useful while trying to outswim what some on-screen witnesses describe as a 'surfboard with teeth'.

He gets ample co-starring and in the person of Ma Squirens Reed, a great new starlet who joins the film world after many television credits. Sharp-eyed audiences might recognize her from such shows as **THE SIX MILLION DOLLAR MAN**, **POLICE STORY**, and the short-lived ocean adventure **CODE R**.

Other able actors in the production include Redne Wolfe as the frenetic hotel owner, Charles Howerton as a science-working doctor, and Virgil Frye as a booze-soaked chain whose exploitation plans run aground.

There's a plunge of action in Anne Dyer's screenplay as the frenetic hotel owner, Charles Howerton after another. But it is all done with a great sense of satire, fun which had previous audiences rolling with



Sam Bottoms taken aim while Virgil Frye gets in the swim with the monster fish from **UP FROM THE DEPTHS**.



**Finally! The little monsters show themselves. And Oliver Reed, as the evil Dr. Haglan, wishes they hadn't!**

laughter. Director Griffith's bizarre comic sense comes shining through.

## children of the damned

But there is nothing humorous about New World's second current excursion in the fright-draught recesses of cinematic horror. Even the advance publicity set the proper mood for their more recent excursion in ultimate horror!

Beyond fear

Beyond Terror

Beyond the normal boundaries of the Mind....

THE BROOD will devastate you!

More frightening than the unknown is something you know you can't control. Inside some of us, it's lying... screaming to get out. If it's ever unleashed it will destroy anything that gets in its way!

If they get their hands on you, you're better off... dead!

There were just the first few hints of the horror that awaited filmgoers when they stepped into the presence of **THE BROOD**.

David Cronenberg, the Canadian horror expert, wrote and directed **THE BROOD** with the same shivering style he brought to **THEY CAME FROM WITHIN** (also known as **SHIVERS**) and the gruesome **RABID**.

For **SHIVERS**, he created malevolent little parasites that totally terrorized a fancy high-rise apartment house. In **RABID** he dreamed up a blood-sucking, disease-spreading little slug which turned its victims into wide-eyed, foam-spitting maniacs!

In **THE BROOD**, he goes there one worse: turning our emotions into murdering, mauling, miniature minuses of death and destruction!

## killer kid attack

Frank Carverth is afraid! Although his ex-wife is seemingly getting help in the Somafree Institution run by Dr. Haglan, their daughter, Candice, is beginning to act strangely.

Only five years old, Candice starts to subtly change, without warning, and without discernable cause.

Frank turns to Dr. Haglan for answers but the somber, hulking doctor remains silent. He will not discuss his treatments or his theories. Nor will he allow anyone to see Nola, Frank's ex-wife.

He keeps her in a room downstairs while he lets no one, not even Nola, into the locked room upstairs. Something strange is happening inside the enigmatic Somafree Institute.

Frank decides to investigate. But his efforts are thwarted at every turn. Dr. Haglan refuses to meet with him. The police say they cannot help him. And the doctor's ex-patients become terrified at the mere mention of the Haglan name. Frank's worst fears are confirmed.

Something unknown

Chilling

Frightening

Something **DREADFUL** is about to be unleashed.

Before he can learn more, a series of bizarre and bloody murders rock the city.

Nola's parents are torn to pieces. Rushing to the scene, Frank leaves Candice in her teacher's charge. Upon returning, Frank finds another crimson scene.

The teacher lies dead in a pool of blood and Candice is nowhere to be found!

While the police search and the city panics, Frank realizes that he has waited too long. The answer lies inside the Somafree Institute. And he must break in... so matter what the cost.

## the child is murder to the man

Blasf!

Repugnant!

Exploitable!

These are just a few of the words which critics have used to describe **THE BROOD**'s climax, a fifteen minute extravaganza of shock, gore, and destruction. But these words are not unusual where director/writer Cronenberg is concerned. He is one of the most creative and disturbing directors in the business. For viewers of his last two marauding movies, the stunning conclusion of **THE BROOD** is disgustingly natural.

Frank confronts his wife downstairs while Dr. Haglan seeks to free the kidnapped Candice upstairs. Both are forced to come face to face with... the Brood.

The Brood is foul emotion incarnate, a living embodiment of Nola's baser instincts. Through psychotherapy and new laboratory techniques, Haglan has managed to make the girl give immediate birth to her hate and fears.

Another little horror is born before Frank's eyes as Haglan is destroyed by the creatures he helped to create.

Rescuing Candice from the brooding clutches, Frank leaves the remainder of the horrors to perish in the fiery finale.

## the cronenberg terror

Such a riveting and seductive plot might only be conceived by the fairly hairless Cronenberg, who uses his love of horror comics and monster movies to work up the most original and gruesome films of our time.

"Horror films aren't escapists," he contends, leveling one of the critics' most common complaints. "These are pictures of confrontation, not escape. In horror films you identify with characters who are confronting death, disaster, and horror beyond realistic imagining."



"If they get their hands on you, you're better off dead!" So say the advertisements. But little Cindy Hicks, the object of *THE BROOD*'s attention, seems to be screaming. "Now you tell me!"

Such confrontations as these fill Cronenberg's work. So far, each of his films deal with modern science going crazy, leading the human patients to follow suit. The movie-maker then spends the rest of the film creating an environment of almost sickening terror.

"To me," he admits, "the body human in the very center of horror. The awareness of the body—the awareness of death—is the wellspring of horror. It makes for an entertaining premise which takes the viewer from the real world into a nightmarish reality as quickly as possible. I like to function in a world of dream logic."

But Cronenberg's dreams are an audience's nightmares, putting his three films among the top all time Canadian box office winners. To make *THE BROOD* even more of an international success, he called on the talents of three known horror stars.

### **the die is cast--the cast dies!**

First, the cast. Art Hindle as Frank Carveth. The handsome young actor is more or less just starting his career, but already he has garnered leads in such clutching classics as *BLACK CHRISTMAS*, the new *INVASION OF THE BODY SNATCHERS*, and TV's *THE CLONE MASTER*.

For his beautiful and deadly wife, Cronenberg signed Samantha Eggar, the silver-haired actress who started her career by being kidnapped and locked in a dark cellar by *THE COLLECTOR*. Some of her other horror fare includes *THE UNCANNY* co-starring Peter Cushing and *WELCOME TO BLOOD CITY* with Jack Palance.

Finally, Cronenberg saved the pivotal role of Dr. Haglan for a giant among actors and the international cinema. Starring in over fifty films during his twenty years of screen work, he was featured in such terror-filled flicks as *CURSE OF THE WEREWOLF*, *THE DAMNED*, *PARANOID*, *THE SHUTTERED ROOM*, *BURNT OFFERINGS*, and *THE DEVILS*.

Yes, Oliver Reed, the hostess of burly British actors adds yet another horror role to his impressive list of creature characterizations.

With these three stars and some great technical assistance by Cinematographer Mark Irwin, Art Director Carol Spier, and make-up by Shorough Dabour, David Cronenberg has another winner and *New World Pictures* another money-maker.

But that is nothing new to the company that has become known for their madcap monster movies. With the help of films like *UP FROM THE DEPTHS* and *THE BROOD*, *New World* should be scaring new audiences for many millennia to come!



**W**HEN SKYLAB was falling there was an appalling lot of fear generated around the world. But it disintegrated and nobody got hurt. But imagine a celestial object many times larger than Skylab, and target: Earth! A major metropolis.

*Run, run, for all you're worth!*  
This is a job for James Bond... and his alter ego, Sean Connery, is involved in the challenge. The challenge to survive as a human being and not become an Instant Blob!

And that challenge is met by a group of scientists & astronomers set up in secret headquarters in an abandoned subway system in New York City.

#### chapt. 1

### dread discovery

The Meteor first becomes visible to an amateur Japanese astronomer named Ito Furukawa who quickly names the celestial body Furukawa's Comet!

The man is jubilant but his wife insists she sees nothing.

Meanwhile, at the Mt. Palomar observatory in California another astronomer, Dr. Oliver Wendell Wilson, is looking at the shooting star thru different eyes.

The massive 250" telescope is pointed skyward and a photographic plate is inserted in the photograph housing.

*There it is!*

A comet, blazing across the distant stars, heading for Earth!

The wheels are set in motion. All of the top NASA scientists & astronomers are called to a conference. There's a real emergency brewing and time is of the essence.

Quickly assembling the facts the group descends on Washington, DC, with a meeting of the Top Brass: Congressmen, scientists, Generals.

Dr. Paul Bradley shows the group a model of the solar system and explains that there's a group of asteroids between Mars & Jupiter. The comet is heading straight for that cluster.

"So there's a collision in space!" replies Senator Bates, looking somewhat skeptical.

"If it stays in space," Bradley tells him, "there is no problem."

What could happen is that the comet could disturb one of the asteroids, which could splinter and scatter debris all over the Earth.

The onlookers are still not convinced that any real danger exists. Dr. Bradley explains that even a small chunk, say a mile across, hitting the Earth at a velocity of 150,000 feet per sec-

skylab was drab compared to--

# METEOR WILSON FILMBOOK™



# THE CAST



**SEAN CONNERY** ... is Greeley, a distinguished anthropologist who plays a pivotal role in the planetary quest for its perfect planet Earth from the ultimate disaster—destruction by the invisible METEOR.



**NATALIE WOOD** ... is Tamm, the nominal Love Interest. She too plays a pivotal role, portraying a world leader. Social anthropologist like Greeley is Tamm is War-stark engaged in a life-or-death mission for Earth.



**KARL MALDEN** ... is Sheppard. He is a leading performance as the Pastured Chief of NASA who has felt thrust upon him when he realizes that he is one of the select few who holds humanity's destiny in his hands.



**MARTIN LANDAU** ... is Adkin. He is an Army General who is a member of the government's scientific council. He would have been before humanity is in peril of its continued existence by an intruder from outer space.



**BRIAN KEITH** ... is Dobson. He portrays the head of the United Scientific delegation which must join forces with the cold war enemies of the Western world if there is to be any hope of survival for many centuries.



**JOSEPH CAMPANELLA** ... is Larkin, the Air Force Systems Director. The Meteor becomes his mental enemy when, early in the path of mission, it tells him of a life and death to him that of his entire past and.



**TREVOR HOWARD** ... is Dr. Michael Hughes. He is the British Observing Chief attached to the Command Center, and as such is in the thick of the astrophysical & military activity revolving around the meteor rock.



**HENRY FONDA** ... is the President of the United States, upon whose shoulders rests an international responsibility unparalleled in human history as the menace from space threatens the human race.



The trio of astronauts of Challenger II face the greatest challenge of their young lives.

ond, would make a crater 50 miles across! And the area surrounding the impact zone would be devastated for a radius of 750 miles!

Suggestions are tossed about like a volleyball but no one seems to have a clearcut solution. Bradley reminds them that several years ago he thought it might be a good idea to begin planning for just such a catastrophe. That way, if it did happen, the Earth would be prepared to protect herself.

Well, now it is happening. And time is running out!

#### chapt. 2

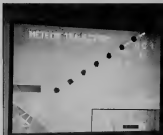
### when worldlets collide

Doubts still exist in the minds of many and the only real solution would be a space probe. Focus of the object would determine just what's going on.

While there's no time to plan & launch such a probe, the answer still is easy.

*Explorer 10!*

The manned spacecraft is on its way to Mars for mapping & exploration procedures. It would



December 7 was once "Remember Pearl Harbor Day". Now it may become "Remember Meteor Day" - if there's anyone left to remember!



Tons of snow lay under as studio technicians create scene showing effect of Alpine avalanche roaring down mountainside and quaking the roof of building, to the horror of the hapless Marjorie Winans.

Presenting behind the scenes insight into how the studio workers go about their everyday task of creating their staged movie illusions.





Sean Connery as Dr. Paul Bradley. Soon his name'll be mud.



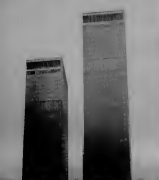
Superpowered Deloria with its patented wilderness. And a shortline train, the set workers pumping up tons of real ice.



Freddie Good, a film and the impact of the Matter in the Alps.



On the left, a scene from the film 'The Last of the Mohicans'.



Part of the \$5 million worth of special effects are dramatically visible on this & the page opposite as the towers of the World Trade Center, which survived the rage of King Kong, explode under the assault of the Meteor.

be a simple matter to divert it for a picture-taking substitution.

News of the event has been spreading altho the press doesn't have all the details and the world doesn't yet know the full implications of impending doom.

Most people aren't even worried about it. After all, "it's just another comet and they do pass awfully close to Earth now & then."

In the Nerve Center, the special headquarters set up in New York, scientists & technicians are working feverishly. Computers click incessantly while video screens change images from static to views around the globe. Everyone is desperately busy sifting thru a mountain of data, trying to come up with a solution.

Special screens are hooked up with astronomers around the world, and via satellite Bradley & the others can talk to scientists on the other end as tho they were right next door.

The Explorer J0 is in position now and the astronauts are reporting in.

Their information is not good.

The Meteor will collide with Furukawa's Comet! That's 91% certain.

Once the information & pictures are secured the crew is ordered out of the area and back to their course for Mars.

But the astronauts don't want to go! They think it's better to remain and photograph the event. Something never before seen by human eyes!

Permission is granted for the mission but it ends in disaster as the tiny spaceship is pulver-

ized by debris.

The comet & Meteor have collided in space and the bulk of the celestial matter is heading for Earth at an incredible speed.

### chapter 3

## the splinter from space

One of the tracking stations picks up a piece of debris some 800' in diameter! And another astronomer has predicted that a piece of metal will strike the Earth—somewhere—and quite soon!

It's night in distant Asia. A lone shepherd tends his flock.

Suddenly the sky brightens, like a freak sunrise. Brilliant shades of red & orange & gold! The landscape takes on a breathtaking magnificence but only for a short time. Soon the light gives way to a blinding white, followed by an earth-shaking explosion.

The splinter from space strikes with the impact of a massive atomic bomb!

The situation now becomes tacky. There's proof that the scientists were right but the big question now is, how to stop the Meteor?

All those satellites orbiting the Earth are not TV & telephone transmitters or weather relays, some of them are armed with atomic weapons. Warheads aimed at cities around the world! Getting the great nations of Earth to admit that would take some doing. Presidents, Dictators & Kings all flatly deny it, but as Zero Hour draws nearer they have no alternative but to confess.



# MUD! MUD! MUD! MUD!

We're tempted to term this "Hollywood's dirtiest picture" except this muddy sequence is definitely on the right matter. It's the mud bath that becomes a blood bath in one of the film's most spectacular sequences.



"It's true!"

Those missiles in space could be turned on the Meteor, to blow it to bits and avert the catastrophe. There is no other choice.

Tracking stations report a cluster of fragments heading for Earth. Behind them: The Meteor!

Massive!

Deadly!

Heading for Earth at millions of miles a day!

## chapt. 4

### "roman candles"

Suddenly in Rome the sky turns blood red. Millions of people flee to their churches or to Vatican Square to seek comfort in their beliefs.

Thousands of people screaming, staring skyward, fearful, joining together as a mass of humanity uncertain of the future.

A group of leaders & scientists in America surround the video screens, intently watching the impending destruction. The sky over Italy is ablaze with light, like some vast solar fireworks display gone awry.

Then, without warning, the sky clears and returns to normal. Nothing hit the Earth!

Now the world leaders are doubly doubtful. Nothing will happen! The fragments burn themselves out in the atmosphere.

The people at Innsbruck, Austria, may have thought the same thing. TV stations from around the world converge on the tiny town in the Alps to record live the Winter Games.

Camermen are looking at the pyrotechnic display behind the mountains and wondering just what's going on.

The word is in: that shower of Rome was nothing but tiny debris burning off in the air. The big chunk was right behind it, heading for Innsbruck!

## chapt. 5

### alpine alarm

The sky brightens as it did over Siberia and the Meteor strikes the Alps with cosmic fury!

The huge mountains begin to quake like a gargantuan bowl of jello. Massive avalanches tumble from their sides as millions of tons of snow shake loose.

It's the greatest cataclysm ever to strike modern man! The world is stunned as news of the event leaks out and the President of the US calls NY Headquarters on the red phone.

It's agreed that Russia & America should work together to fend off the Meteor. All the resources of the 2 great nations pulling together to combat humanity's most deadly offensive.

Elsewhere in the world more trouble is brewing. Scientists are making reference to the Bermuda Triangle, that mysterious place where boats & planes vanish without explanation. Only this time it's out in another part of the world far removed from the mid-Atlantic ocean.



Dr. Bradley protecting Tahlina from the monumental onslaught.

Even the Command Center is not immune from the impact of the Meteor.

## chapt. 6 tidal wave tokyo

A fragment of the Meteor has struck in mid-Pacific. The resulting swell from the impact has created a tidal wave 100' feet high heading for Tokyo & China.

Panic-stricken inhabitants flee in all directions. Millions of people run into the streets. Far on the horizon a thin white line can be seen heading east.

The crest of the killer tidal wave!

The wall of water hits Tokyo Bay and crashes onto the city. Buildings & boats are smashed like toys. All the famous landmarks of Japan are reduced to rubble as the water pounds into every valley, street & against the mighty mountains.

Millions die in the aftermath of the wave of death. Japan is in ruins.

Where will the other chunk strike? And when?

## chapt. 7 H—!

The most likely target is the United States

and it's only a matter of hours before the rogue rock strikes.

Emergency plans to employ the missiles are set into action. Coordinates are checked & rechecked. If the missiles can destroy the fragments and the meteor there will be no collision.

II

The President prepares to leave Washington in his private plane as the nation's first priority is to protect its leader. Bradley tells him that the splinter will strike somewhere on the east coast and that some 55 billion cubic feet of earth will be kicked into the atmosphere. The effect could be as violent as the impact itself. It could trigger a new ice age!

While plans are made to shoot down the Meteor another problem arises: There's another chunk directly in front of the bigger one behind it! And that will strike first, followed by the larger Meteor!

Computer calculations are still coming in. The splinter will hit soon and the target is:

NEW YORK CITY!

Home of the special Command Headquarters!





Victim of the Vandal from the Void

The missiles are readied. The spatial splinter must be stopped. Countdown begins. All watch the radar screens in eager anticipation.

5 - 4 - 3 - 2 - 1 - FIRE!

The missiles zero the target!

There's no way to warn the people now. It's too late.

#### chapt. 8

### the annihilation of new york

New York comes alive as the sun comes up. Traffic begins to flow, early morning helicopter patrols report in, people are scurrying about.

From out of the clouds it comes, a brilliant light, zooming in on a sharp angle, heading for Manhattan.

In a flash it's upon the city. It speeds past the Statue of Liberty, lighting her with a bizarre golden color.

The shock wave spreads out below. Sky-scrapers begin to tremble. The sky blanches. Trees crack & bend before the windstorm assault of hurricane proportions.

The helicopter is hit by shock waves and bobs blindly between the World Trade Center towers. Finally it crashes into the side of the edifice, exploding and sending a shower of flaming debris onto the screaming masses below.

The Meteor plows into the Empire State Building, ripping the top of the famous structure to pieces. The heat from the shock wave ignites the trees in Central Park. Most of the metropolis is burning now and the sound of the conflagration is deafening!

Everything in the Meteor's path has been obliterated. The Trade Center, other major landmarks, all gone now. Falling glass & stone, wind & flame, burn & lacinate.

And below ground, in Command Headquarters, the shock is felt as well.

Bodies are thrown against each other or into the walls as the structure sways & rocks as the impact triggers a force equal to a major earthquake. Floors & ceilings begin to buckle and

mud is oozing up from below the stone floor.

There's a frantic rush to save the equipment & each other. The only hope of stopping the bulk of the Meteor from hitting Earth is another attempt at knocking it out with missiles.

Alignments are made, instruments checked. Emergency power is brought in. Batteries are put to use.

The mud continues to creep in.

Desperate calculations indicate a direct hit this time. The Meteor plunges into the atmosphere, heating white-hot around the edges as air lets it.

The order is given to fire the missiles.

Both Russian & American teams relay the command to computers which launch a massive attack on the oncoming mountain of metal.

Target . . . zero!

Fire!

#### chapt. 9

### aftermath

The missiles race thru space at an incredible speed!

IMPACT! A direct hit!

The explosions that follow shoot a shower of celestial debris & fantastic fireworks all over the heated heavens. It's a dazzling display of man-made weaponry & Nature's power commingled into one colossal kaleidoscope of flame & fury.

The scientists shout in jubilation. As one observer put it, "They were hooting & hollering & cheering like school children gone wild," for the world was saved.

Their enthusiasm is drastically diminished when they step outside the shelter.

New York is in ruins: smoke rising in black columns, jagged remains of buildings, a smoldering crater in Central Park and a mound of earth 40' high where the fragment hit.

But it's over. Millions of people dead. Property damage in the billions & trillions around the globe. It will take years to rebuild, to pick up the pieces.

As the closing credits reach the screen we see a scene in outer space. Stars, millions of them . . . with a streak of white burning its way into the cluster!

#### epilog

### asimov's meteor

If you think this is all fantasy fiction and that Earth may never have to worry about such a disaster taking place, just listen to what author/scientist Isaac Asimov has to say:

"Outer space is not empty. There are chunks of matter moving silently around the Sun in orbits that in some cases crowd Earth's orbit. These filled space in the early days of our Solar System and bombarded the planets, leaving behind the craters we still see on the Moon, on Mars and on Mercury. And some remnants of these chunks of matter still remain.



All the King's horses & all the King's men would have a tough time mending this place again!

*"Those that remain range in size from countless trillions of dust particles, thru millions of gravel bits, thousands of boulders, hundreds of monoliths, all the way up to dozens of mountains."*

*"Unless their orbits are calculated, seeing one of these 'Earth-grazers' is a matter of luck. Some are too small to see until they strike, and they may then be quite large enough to flatten a city or to hit an ocean and set up tidal waves that would drown 10 cities."*

*"The chance of such a strike is very small but it is not zero—and it could happen tomorrow."*

*"The chance of hitting a populated center, even in case of a strike, is very small, but it is not zero—and it might even be Manhattan tomorrow. Don't bet on it, but—"*

*"What to do? Right now, there's nothing we can do. But one of the possible beneficial fallouts of an advancing space program is that we might be able to set up an early-warning system—or even devise ways of blowing up the deadly objects before they arrive on target."*

\*\*\*

WE at FM have one word of advice to the astronomers & rulers of the world:

Get ISAAC ASIMOV's private unlisted phone number . . . and sleep with it under your pillow!

END



An exhausted Dr. Bradley vows, "No kid of mine is ever going to make a monolith!"

# NEW! NEW! NEW! NEW! NEW!

# METEOR

# VICTOR

## METEOR

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# HAPPY BIRTHDAYS

## 12 of'em!



**JOHN KERR**  
Nov. 16  
THE PIT & THE PENDULUM

**W**E WOULD LIKE to forward Congratulations to all 12 of our Birthday People but unfortunately we can't. 5 of the Most Important are dead— Boris Karloff, Claude Rains & Robert Armstrong— and we simply don't know the addresses of most of the rest. (Can any of you help?) But we can (and gladly will) forward Birthday Wishes to Francis (Dracula) Lederer & Sara Bruckman (Boris Karloff's Daughter, born exactly on her Eloquent Father's 50th Birthday). Address your well-wishes to either of them c/o Matt L. Gray, 5055 Glenview Ave., Hollywood, CA 90027, and we'll do the rest. Free of charge, of course, a Special Service of FAMOUS MONSTERS.



**CLAUDE RAINS**  
Nov. 18 THE MAN WHO  
EXCLAIMED HIS NAME



**DEAN JAGGER**  
Nov. 7  
2 THE GREENGOWN



**REX BLANTON**  
Nov. 30 THE CATAMEN  
TRAINS AROUND US



**KIM "BIBI" BUTLER**  
Nov. 21  
PLANET OF THE APES



**VICTOR JORY**  
Nov. 22 THE MAN  
WHO TRIED TO STONE



**BORIS & SARA BRUCKMAN**  
Nov. 23 DRACULA  
& DAUGHTER



**MARSHALL THOMPSON**  
Nov. 27 (1) THE TERROR  
FROM BEYOND SPACE



**ROBERT ARMSTRONG**  
Nov. 20  
"CARL GINSBERG"



**MICHAEL GOUGH**  
Nov. 20  
BONGA



**FRANCIS LEDERER**  
Nov. 8  
TERROR IS A MAN



**JOHN MCCREA**  
Nov. 9 THE MOST  
DANGEROUS GAME

**B**RADBURY'S BRAIN BABY, born at last! Joy to the world!

The Mars Child comes!

Two before the trip to Mars failed to get off the ground, in 1960, Bradbury, with producer Julian Blaustein (THE DAY THE EARTH STOOD STILL), worked on a film version for MGM. But after 6 months, the project died in script form.

Then in 1963, Bradbury started anew, this time with Alan Pakula and director Robert Mulligan (THE OTHERS). They attempted to sow the seeds of a Martian movie at Universal Studios and, failing there, at Warner Brothers—but again the star child never saw the light of Earth day. The reason? *Martian IV* had just proven that there were no canals on Mars. The Red Planet was more like the moon than like the poetic world of Bradbury's imagination.

Now, approximately 6 hours—3 decades—after the Ward Wizard of Futura Fancien first recorded his Martian visions: a generation or more after readers of old magazines with titles like *Planet Stories*, *Thrilling Western Stories*, *Other Worlds* first drank the heady wine distilled by vintner Bradbury from *Martianer*: 30 years after the narratives were gathered together in hardcover form as *THE MARTIAN CHRONICLES*, in collaboration with Richard Matheson himself the author of such novels as *THE SHRINKING MAN* and *HELL HOUSE* our Martian Chronicle in human guise (you don't feel as when *Frankenstein*!!) has transferred his fabulous "fantasies" to the TV screen and we find ourselves treated to the poetic parables of Planet 4.

#### Chronicle I

For Bradbury this is a joyous occasion to be sure! Looking back on his mysterious career, originally "The Martian Chronicles" was anything but successful in literary terms. In fact, it took 10 years to get on the market (it sold a mere 7,500 copies! In no way qualifying for the Best Seller list).

Today it's passed the One Million Mark and has been translated into 30 languages and as time goes by more & more readers enjoy the collection of short stories we have all come to love & enjoy as the *Chronicles*.

It's really something when you stop to think about it. Bradbury & Mars: They go together like poaches & cream or science & fiction. Even the NASA hasn't yet found life on Mars. Ray insists that Mars has been alive for eons, in the imaginations of dreamers, and now with NASA hardware on its surface, it's even more alive! Had he written the *Martian saga* today rather than 30 years ago he would not change a single word.

While it's true that science & technology have changed drastically since 1950 there's really no reason to word the *Chronicles* any differently. Bradbury doesn't go into heavy technical detail and describes every aspect of the space hardware or rocket procedure (instead he uses a flowing poetic style that shows the reader into the story and makes one overlook all the scientific terminology so prevalent in sci-fi stories today). His characters seem to come alive, like you know them, and his descriptions defy the imagination. It's like an eyewitness report.

And anyone who has ever been called "Night-Mister" can tell you that in a single paragraph he's captured the essence of Time itself in a thought-provoking parable that causes one to *feel* Time.



*Hiddee! Why in the terrain of Mars like the house of the hidden? Answer: Rock, yes (Rocky).*

#### Chronicle II

So now it's coming to TV. Ray is not pleased by it on TV for the simple reason that space & rockets & scientific gadgetry are supposed to look massive. On the tiny home screen where millions of viewers glaze their eyes each week, the effect of grandeur is totally lost. A giant rocket looks like a kid's toy on the video tube. What mad folly! WE are bigger than King!

With *The Martian Chronicles* there is no real problem. This is a people story. The tales of the first human beings to settle on Mars. Their hardships, hopes, fears & future all related in matter-of-fact style.

Recently his book was adapted to a stage play and for Ray this was a time of triumph. He personally sat thru the production (that won rave reviews in LA) more than 60 times. "It was a beautiful & moving experience for me," Ray told PM. "Years came to my eyes many times. Another of his classic master, 'Fahrenheit 451,' has now been adapted for a stage play.

#### Chronicle III

Ray Bradbury, like most authors or film directors or actors, has his little quirks. (His skycherry is similar to that of *Sienky*—2001! Kubeick, they're both afraid to fly!)

Here Kubeick produces a spectacular space epic about flight to Jupiter & beyond... and he won't set foot in a plane! And Bradbury, who gives us the thrills of space travel & interplanetary conquest, won't fly either! He feels much safer on his bicycle. And, he won't drive a car! Recently he petitioned the American Medical Association to ban cars because,

as he put it, cars kill more people than any disease or war.

Alfred Hitchcock once said that he would never drive a car for a very odd reason, he's afraid of being stopped by a policeman! Funny, isn't it? He's just a paranoid fear of cops and anyone who's seen *PSYCHO* can recall the police scene where the twister stops by to see if the sleeping Morrie is alright.

Quirks aside, Ray remains the master of his art, recognized the worlds over as a truly remarkable writer & poet.

#### Chronicle IV

So it's fitting that his *Chronicles* finally came to the screen for millions of viewers to which, came without the laser-driven effects, the noisy explosions & the gigantic rockets that are the cliché of so many space films. This is a story about people. People from Earth colonizing the Angry Red Planet. A story about the old tales of early pioneers settling in a strange & hostile environment, exploring new lands, experiencing unusual climatic changes.

Rock Hudson leads the cast, playing the part of Col. John Wilder. It may be a bad pun to say that he is like the Rock of Gibraltar, but Hudson was chosen for exactly that reason: his strength of character & his well-known style. His manner, face, expression—everything about him exemplifies the epitome of American leadership. In short, he was born for the part!

Directing the project for TV: Michael Anderson, a self-proclaimed science fiction aficionado. He was the man who directed *LOGAN'S RUN* for theatrical release.

#### Chronicle V

The problems of putting together a 6-hour mini-series for TV were enormous. The trend for TV fare is geared to miniseries such as *Born*, *Holocaust*, etc. Giving life to *The Chronicles* was no easy task. In fact, no one company was entirely responsible: it took the combined efforts of a team from the American NBC station and the British BBC to make it all work.

The screenplay is by Richard Matheson, who in addition to his own novels has scripted many sci-fi & horror films thru the years, including *THE NIGHT STALKER*. Taking Bradbury's words and transforming them to a 6-hour condensation of the plot was a monumental effort.

#### Chronicle VI

And where do you film the old locations? You simply can't go to Mars and set up your cameras over so the next best thing was... a trip to Malta & the Canary Islands.

Readers of Bradbury know how well he manipulates you: brings you into the story, to become part of it. You share the joy, the sadness, the suspense or the horror. You feel this: you are a member of the family.

The family includes Darnes McGavin of *Night Stalker* fame playing Sam Parkhill, with support from Anne Atherton as Captain of the *Zeus III* rocket, Peter Markler as Capt. McClure, John Cassidy as Capt. Briggs and Marie Casey as Jedd Spender.

#### Chronicle VII

We're told that the Martians themselves will be a surprise and no solid descriptions have been released. We're going to see ancient Martian landscapes, a new



Mark Hudson takes a walk thru his childhood as he discovers his astonishment that Mars is Heaven (for in 1871).

town built by the settlers and even a town out of the sky, something Bradbury is especially fond of.

Whether a small town with little houses surrounded by white picket fences will bring a tear to your eye remains to be seen!

Had Ray Bradbury been alive 500 years ago (What makes you think I wasn't?—HUI) the saga might have been called *The American Chronicles*. He might have told about the brave men & women who first came to the New World to start life in a strange land, facing inconceivable hardships & dangers. He might have described the continued landings of explorers thru the years up until the time of the first settlers, Plymouth Rock, Boston & other historic spots.

The years revolving around Ben Franklin & his inventions, the Revolution on to the Civil War and the great & fantastic changes of the latter 1800s, all would be carefully detailed by Bradbury.

Finally, with the dawning of the 20th Century people would face their greatest challenges in War, Science & Technology, of Depression & Fascism & a Man on the Moon.

#### Chronicle VIII

What Bradbury's described in the Martian story is humankind's hope for the future and the eventual colonization of a dusty red planet, one of our nearest neighbors. It's very being how spoiled human imagination since the beginning of time and as any FM reader will testify, Mars has spawned countless movies as well.

Even TV shows like *The Twilight Zone*, *The Outer Limits* & others have featured stories of our Martian friends ... more often fiends.

And as in all literature, TV fare or feature movies, the Martians were pictured as something like 3-eyed green-skinned beings; or, as in the case of TV's *My Favorite Martian*, an antenna would pop up from the back of his head, implementing his powers of telekinesis, the ability to move objects at will.

Or, they were huge, hulking beasts or deformed red-fish monsters with big saucer eyes.

Bradbury's concept does not even come close to the stereotyped versions we all know.

#### Chronicle IX

And for those not familiar with the saga it's a wonderful experience. Even newcomers to sci-fi, those who don't really enjoy reading the subject matter, find that Bradbury's narrative is enjoyable, easy to understand and, well, it's the kind of book you just can't put down.

It brings to mind a scene from the 1935 production of *BRIDE OF FRANKENSTEIN* where Mary & Percy Shelley & friend Lord Byron are sitting in the large livingroom discussing Mary's book, "Frankenstein."

"What a pity it had to end!" said one, but Mary assured him that it didn't end there and went on to describe what took place in the continuing saga of the monster & the creator.

Lord Byron was so enthralled with Mary's work that he had to know more. His appetite for the horrors had to be satisfied.

With "Martian Chronicles" it's quite the same. As you move thru each chapter you have a sense of more. There must be more! And there is. Some chapters are as short as a half-page while others go into great details & length. And it all leads to a satisfactory conclusion.

#### Chronicle X

The story unfolds in 1999 in what Bradbury calls *Rocked Summer*. It is the year of the great rockets and man's first attempt to reach Mars for the purpose of exploration & settlement.

He describes the feelings of the people on Earth, their reactions to it all and the outcome.

Then there's the year 2008 and the colonists name the Martian landscapes to suit their whims. Places like Detroit 2 and New New York spring up. Also Wilder Town, named after the Colonel, Rock Hudson.

Also that year a tremendous World War breaks out on Earth and nearly every citizen of Mars returns to the battle. Only a few lonely souls remain on the planet and their stories are both touching & tragic.

#### Chronicle XI

Finally it's 2036 and humanity has returned to the red surface. The saga ends with a family out on a fishing trip in one of the Martians' canals. The child is wondering where the Martians are. He wants to see a Martian.

His father leans over and points to the rippling water below. He tells his son to look into the water. "We are the Martians," he explains.

And so ends one of the greatest adventures of Terrans in space. A new era has begun!

Will *The Martian Chronicles* inspire more video sci-fi? Bradbury himself is not wholly enthused with the mini-series I thought the second and third parts were very good stuff, but the first two hours were boring! I told this to NBC and asked them to rebroadcast some of it, but I don't think they will. However, it is up to the viewing public to decide whether NBC and Co. have succeeded—and whether *The Martian Chronicles* can usher in a new era of science fiction on television. Move Bradbury, Van Vase, Scorgeson, Clarke, Weinbaum, Verneian Chronicle! Ionian Chronicle! Callistoian Chronicle! If Mars is Heaven, Heavenly Days what wonders we may live to see on TV!

# SUPERMAN

A Super Selection  
for Superman Collectors



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AND  
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For instance, and as outlined in "Foreign Investment and the U.S. Economy," the U.S. government has been largely ineffective in all aspects of foreign trade policy. It has failed to eliminate trade barriers, to secure intellectual property rights, to protect investment, and to ensure that the U.S. economy is not being exploited by other countries.



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SAUL BELLER, DIRECTOR OF THE UNIVERSITY OF MICHIGAN LIBRARY, says that the most important of the recent gains from the Department have included the opening of facilities and much more to be done. The library is

**SHIPMAN CUT-OUTS** — A woman packed 74 "x71" boxes from the stores of Egyptian Cotton and Memphis until last, after which she is said to have been found at home. **EXHIBIT** —



THE FBI IS ASKING FOR HELP IN FINDING THE MAN WHO KILLED THE PRESIDENT OF THE UNITED STATES. THE BUREAU IS CURRENTLY SEARCHING FOR A MAN WHOSE NAME IS JOHN WILLIAM BULLY. HE WAS LAST SEEN IN THE CITY OF NEW YORK ON THE DAY OF THE PRESIDENT'S DEATH. THE BUREAU IS ASKING FOR YOUR HELP IN FINDING HIM. IF YOU HAVE ANY INFORMATION, PLEASE CALL THE FBI AT (202) 352-7000.

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**20 FEBRUARY 1973 MONDAY CALIFORNIA**  
Time in '73: Every television news hour has  
more than 100 different spots of programs to  
be watched on. (Each hour) and the

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BUCK ROGERS  
ADVENTURE  
in the 25<sup>th</sup> CENTURY

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BUCK ROGERS  
MARAUDER

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11

and lets our faces on T.V. is all new adventure! Here in the desert and closely surrounded with cactuses, look in smiling eyes behind the Chevrolet light: is 10'4" long and has a wingspan of 7'1". Color coded in authentic orange plastic with fluorescent whitehead, highly detailed cockpit and a built-in fuel tank (800 cc).



**BLACK SCROLLS REVEALED** One of the most exciting finds in Egypt, coming from the tomb of a high official, is a papyrus scroll containing the names of 100 slaves. The scroll is the longest such document in Egypt. It was found in the tomb of a high official, and is the longest such document in Egypt. It was found in the tomb of a high official, and is the longest such document in Egypt.

## NEW BUCK ROGERS PRE-ASSEMBLED MODEL KITS



**Phosphorus management** is vital for the Chinese Ministry of Agriculture. The government has introduced a series of measures to improve phosphorus management, including the implementation of a phosphorus management system, the establishment of a phosphorus management database, and the implementation of a phosphorus management plan. The government has also introduced a series of measures to improve phosphorus management, including the implementation of a phosphorus management system, the establishment of a phosphorus management database, and the implementation of a phosphorus management plan.



**BUCK ROGERS ACTION FIGURES-FULLY COSTUMED**



COLLAPSE & Recovery in  
the Cardiovascular System

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# BUCK SPEAKS!

## GIL GERARD: INTERVIEWED!

**FM:** The project **BUCK ROGERS**, as a TV series and a movie, has been worked on for some time.

**GG:** Yeah. I've been under contract for this thing since last April. Originally I was set to do a six hour mini-series. We shot the first two hours and they liked it so well they decided to make a feature out of it.

**FM:** At the time you voiced fears that what was a terrific television show might make a mediocre full-length feature.

**GG:** Yes, a semi-successful feature. Well, we did eight days of added scenes to beef it up. Since we did that my feeling is that it's an all-right film. We added some good special effects and some more personal property in there. You can't have a lot of fights and stuff like that for television but since we made it a feature we added a fight between myself and a Tigerman, not necessarily the original one. Also the fight between myself and the mutants outside the inner city.

**FM:** You've been at the hero game for awhile even before *Buck Rogers*. Could you name some of your past credits?

**GG:** Well, my first film was *MAN ON A SWING*, a murder mystery starring Joel Grey and Chiff Robinson. I played the red herring in that—the girl's boyfriend. Then I was Lee Grant's lover in *AIRPORT 77*.

**FM:** Those films are fairly recent. What did you do before becoming an actor?

**GG:** I was an industrial chemist. I went to New York from Arkansas in 1969. I had been a chemist for about four years previous to that. I had worked my way up to being an



If *Buck Rogers* returns in the snafiling form of great Gil Gerard, leaping into the 25th Century, he sees no reason to be *Crankle*.

advisor to the Government and all that kind of stuff. Then I resigned and went to New York to become an actor.

**FM:** That's an unusual transition. Why jump into acting?

**GG:** Basically it was just because I was a young man who had reached many of the goals he had set for himself. I was a member of a country club, I played golf, and I had a nice apartment and a car and the whole bit. I had gained a position of success. And I wasn't happy. About that time the Peggy Lee song, "Is That All There Is?" came out and it just fit me like a glove. I thought there had to be more to life than just this. So I started searching myself and my life's experiences to see what I wanted to do. And acting is what came up for me. I had enjoyed all aspects of it when I did it in high school and col-

lege. I liked the rehearsals, I liked hanging out in the theaters. It was fun. But then I really started studying all the aspects of it. Anybody can dream. I looked at the business of it.

**FM:** How did it go at first?

**GG:** Well, I went to acting school during the day and drove a cab at night. I went to the American Musical and Dramatic Academy. And within about six months I started working. I went there to do it and I did it.

**FM:** Well, now you're out in California playing one of the classic science-fiction characters, *Buck Rogers*. Were you aware of science fiction when you got the role?

**GG:** Oh, yeah, I liked science fiction. I wouldn't say I was a science fiction buff. I'm sort of an unde-

uplined reader. I just like to read and I read a wide spectrum of material. Poetry, romances, historical novels, mysteries, science fiction, whatever. And when I'm in the mood, I'll pick up "The Ascent of Man," "Passages," Theodore White's "In Search of History," which is a great book. But I also like Arthur C. Clarke, Dune, and others. I enjoy taking that kind of trip.

**FM:** How did you get to play Buck Rogers?

**GG:** Well, I think that came out of a TV movie I did called KILLING STONE. Just because I was afraid when it was Glen Larson-BUCK ROGERS' producer said he always had me in mind for the role. But, at first, I turned the script down. Twice. Because I grew up with an aversion to the BATMAN series. I couldn't stand it. I thought it was a piece of junk. And it had replaced a show called THE DEFENDERS, which I thought was terrific. It was an amazing, quality program. I really had a 'thing' about that. So when my agent first called me with the news I said no. I was not interested in doing a cartoon character. No "wop, but, hurn, for me, so they offered it again and I turned it down again. But then they urged my agent to read it. So he did and one night he called me and said, I think you ought to read this thing. It's not what you think it is. So I said okay. He sent it to me, I read it and I liked it. Buck Rogers was a guy with humanity. The best way I can describe him is that he's a man who does heroic things. I mean, he can't crash through walls and pick up spaceships.

**FM:** Did you do any research on the part?

**GG:** No, I didn't look at old Buster Crabbe movies or anything. But having worked with the Smith and Anderson of the Titan II missile as a chemist, I had been around missiles for quite some time. That particular area was not strange to me. I had a nodding acquaintance with the technology. That was enough. You really can't get too technical on productions like these. And we're talking about the 25th Century anyway, so it's all fantasy. It might be nothing more than a button inside a cockpit.

**FM:** What kind of character is your

Buck Rogers?

**GG:** My Buck Rogers is a very human character. He has humanity, feelings, a sense of humor, he has a kind of whimsical attitude in the face of dead seriousness. He likes to be a little dorkish, but he's also a man you can count on. He doesn't just crack up with jokes and walk away in the face of danger. If you're in trouble, he's there.

**FM:** And he adjusts rather quickly to the 25th Century.



Glen Took the Robot a twunk on the cheek for all the lean you'll need all day!

**GG:** Well, yeah! As an actor I had to make a choice. In reality, if a human being came back after 500 years and awoke in the 25th Century thinking he had just dozed off, I think he would be so amazed he would be literally paralyzed. I think he'd be stopped by the enormity of the idea. Everything he knew was gone. Now, as an actor I had the choice of walking through the entire thing like a zombie or saying, "Well, Buck just has to adjust rather quickly." Either that or have a dead character.

**FM:** The acting decision aside, how is filming going?

**GG:** Very well. Very pleasant. I think Universal is blessed with dynamic crews and good people to work with. They give you 150%. They work very hard and deliver everything they've got.

**FM:** How did they work the time between the movie's release and the beginning of the TV production?

**GG:** We really didn't think much about the television series while we were trying to finish the film. I was just lucky enough to work with Glen Larson who allows me to put in my own ideas. So I just hung loose. I'm very much a project person. I don't count my scenes and my close-ups. If I don't think a shot or a scene works, I'll just tell Glen. As a matter of fact, I asked him to cut about three of my own shots in the movie for that reason. It's not ego or anything. I just want to aid the overall project. To make it a better whole. A better product. I'm a team man. I feel very strongly about the crew—my crew—and every one of them is important to me. They're as important as a director or myself. If they're not there to do their job it doesn't get done. It's a very much a team project. If you're in it just for yourself it won't work. And you just end up looking worse.

**FM:** Are you happier about doing it as a full fledged series?

**GG:** I had my doubts at first. I wasn't sure whether the concept could handle it. With the demands for special effects and scripts I just wasn't sure whether you could do 22 weeks straight. It didn't strike me as that kind of product. I would have preferred five or ten two hour episodes where we could take a year in production. I just don't want to grind it out. I don't want to go to work in a mill every day.

**FM:** What do you want to do as Glen Gerard?

**GG:** Well, I've got a production company. We've got 10 projects right now that I'd like to see get off the ground. Joel Goldstein and Ed Mann are my partners. Ed was one of the original co-founders of New York's famous Circle In The Square Theater. He also drew the "Duke Dugan" cartoon, many



The devilish Dracoonian guard Back's ship to the stars.



Each popular guest stars as Jack Palance populate the regular ROCK ROGERE series, playing such outlandish characters as a sorcerer ruling a planet of slaves.



Back adores Princess Ardala. And who wouldn't in her bizarre headed bikini?



The time traveller on trial? Buck is accused of extraterrestrial treachery in the two hour pilot episode.



Princess Ardana gets down and gets funky for all lovers in the 28th Century.

years ago. We became friends when I first came to New York. We created the company about three years ago before I came to California. At the time I was on *THE DOCTORS* on NBC. Within a year of incorporating we produced a low budget movie about moonshining called *HOOCH*. Now there's a movie I really got involved in. I co-produced, co-directed, cowrote and started in it. Candidly I'd like to see it re-cut. A week after we finished shooting it I was called out here to start work. But it's not a bad lot, the picture. It'll never be a great one, but for \$150,000 and four weeks shooting it's not bad.

**FM:** In the meantime, do you harbor hopes as to where *BUCK ROGERS* may take you, success-wise?

**GG:** Well, box-office is the name of the game. You have to become a viable product. I've been preparing to become one ever since I started the production company. I'm just waiting and working to get the pieces to fall into place. As I said, once you become viable, people come to you. And you say, Yeah, I've got this project right here; and boom! You just start putting the pieces together. I look forward to *BUCK*, continuing to do well and opening doors and that sort.

**FM:** On a more personal level, as an actor, what do you want for the

character of Buck Rogers? Is there a part of his personality you don't like or a missing part you'd like to see put in?

**GG:** I'm pretty pleased with him, to tell you the truth. So far. I'm a little nervous about how much time we get to spend on him. It's still rush, rush, rush and that worries me a little bit. I'd prefer time to know him a bit.

**FM:** Does the fact that you're working on a science fiction project create immediate problems?

**GG:** No. The only thing I can think of is that my spaceship is a bit small. I mean, you can do a fast entrance or you'll end up with a broken leg. Actually I find the fantasy trappings terrific. I thought, Wow, these guys are building me great toys?

**FM:** How do you get on with your costars?

**GG:** Well, Erin Grey is a lot of fun to work with and Pam (Hershey) is a kick! She's really something. They all have different personalities. Erin is a bit more formal than Pamela, but they're all fun to work with and all give it their best shot. Henry (Silva) is interesting to work with because I've seen him in so many movies. He fit the role of Killer Kane so well. You just look at him and hate him, no problem.

**FM:** How about Felix Silla, the man who plays Tweedy the robot?

**GG:** He's one of my favorite people. I like Felix very very much as a person. Outside the robot suit, I think he adds a great deal to Tweedy's personality. That was great. To see something actually take on a personality. I think a lot of it had to do with Felix. He really gave it much through pure physical means, and his attitude.

**FM:** Where do you want to go in terms of your career? Do you want to be a director, a producer, an actor, or what?

**GG:** Yes laughter! That's exactly where I want to go. In any other aspect of this business. Because I really like it. I really enjoy this business. And I hope *BUCK ROGERS* will be the kind of project that will help me toward that goal. It certainly isn't going to do me any harm. I'm happy with my work.



Look who just dropped in for a beer-  
blast. Big Fred himself sneaks a peek  
at some evil goings-on.

Joseph Wiseman,  
that old Dr. No  
himself, says  
"yes, yes!" to the  
total destruction  
of Earth's Gov-  
ernment. He plays  
the intergalactic  
dictator known  
as King Drinol



A present-day Los Angeles Hotel Tower (left) becomes an awesome city of the future thanks to movie paintings.

# PARTS

## *The CLONUS HORROR*

by ROBERT POWELL

**I**t is the story of what happens when science and nightmare merge.

It is the story of life, love, and limitless life.

Of deception, danger, and death.

Of the ultimate monster.

The monster known as . . . Humanity.

The monster called . . .

CLONUS!

CLONUS is a place as well as a conspiracy so large, so powerful and so terrifying that only a handful can fully perceive it.

It takes place in a world of the future, where science is king and emotions are a joke. A world where immortality can be bought at the cost of your soul. A world where the only hero is not a man, not a woman, not even a human being. A hero who all too soon realizes his frightening origins.

The hero in the brave new world is:

A CLONE!

**to sleep, perchance to scream**

Born fully grown, his muscles and mind yearning to understand, Richard meets Lena, a beautiful young



Where science and  
nightmare merge



## PARTS

The CLONING HORROR

A GROUP FIRM PRESENTS  
A FILM BY J. J. ABRAHAM

Talk about a buggy world! In the frightening world run by Clonus, even your best friends come with a price tag!

girl. Normally, their attraction would lead to love. However, they are watched and hounded by doctors and guards who control every second of their existence.

An existence directed by... CLONUS!

Every moment they are spied on.

Every move is reported.

Every dream or hope is crushed.

Finally, Richard decides to try and escape. If he can discover the truth and find someone to listen, he might secure freedom for Lena and himself. He runs... only to find horror after horror.

He finds his records and reads of his laboratory creation. He discovers that all through the Clonus complex guards wait to kill him.

Drunken and desperate, he stumbles upon the hideous truth of Clonus' purpose, a vicious purpose fueled by wealth and fear.

In a forbidden room, Richard sees the cavernous operations area filled with the frozen bodies of all the friends he ever knew—each stored in great number to serve as replacement parts for their living counterparts.

All of them: Richard, Lena, and all the Clonus patients are just mirrors of wealthy customers who seek an unlimited source of life!

Across the coast, barren terrain of Clonus land.

Finally he breaks through to the outside world and a reality he never even imagined!

For his part, our world is as alien as another planet. The cars, the cars, the weapons, the intrigues is almost too much for him to take. Even initial allies are of no help. Clonus is big... to big for anyone—or anything—to fight.

One after another, people with whom Richard comes into contact die, until he meets his counterpart face to face.

Unable to kill "himself," the human twin of the clone pretenses to help. But in the very heart of Clonus lies treachery.

The Clonus Conspiracy involves Richard's counterpart with his brother, a politician running for the office of President of the United States. And from that high office the line of human and clone is forever blurred. The United States' power is soon to be the power of Clonus.

Nothing is as it seems. Richard learns that when he meets the President's clone and learns that his beloved Lena is in danger. Realizing that even the Clonus complex is less dangerous than the strange place we call reality, Richard returns.

There, he finds the only truth is death.

The movie ends as it began.

With Clonus.

All powerful.

All knowing.

Triumphant.

### send in the clones

Richard runs. And runs. And runs!

Through the murky depths of the Clonus coffers.

# TYRANNOSAURUS WIRIECKIS

THE KING OF  
THE DINOSAURS  
IN REAL LIFE & REEL LIFE

by Deborah e. paster

**F**OR THE PAST half hour of the prehistoric monster movie we have been watching, we have seen the main characters organize their daring expedition into the wild jungles of South America and take a plane or boat to their destination. The party consists of one athletic, good-looking American male, one beautiful blond, one doddering old gentleman paleontologist and your choice of a duke, ship's captain or hunter. They have come to investigate tales of strange prehistoric monsters & caverns, hoping to become famous thru a motion picture documentary.

The possibility of capturing a dinosaur to take back to show the world has also entered their minds.

So far in the movie the group has encountered such perils as a jungle river swollen in a recent flood, poisonous snakes dropping down on them from the treetops, jungle cats terrorizing their camp at night and harassment from savages.

But now, as they approach a clearing in the lush, noisy jungle and admire a scenic mountain view, they hear a deafening roar and the chattering monkeys fall silent. Then there is a dull thumping of huge feet which shakes the earth and, emerging from a tangle of trampled leaves is the real star of the film—the mighty and terrifying Tyrannosaurus rex!

## dinas' duet

The beautiful blond emits a desperate scream and the incredible, building-sized beast turns his toothy head to see the explorers.

Then, with a start, he charges!

Bullets shower his head but do nothing but anger him. It looks like our heroes are done for as the monster approaches with wide gaping jaws.

But, by Providence, another dinosaur suddenly enters the scene. It is a great, horned Triceratops. He believes a challenge and the Tyrannosaurus & Triceratops immediately engage in bloody battle. The explorers escape and plan a way to kill or capture the great, scaly, two-legged devil with locking tail & eyes of fire.

That is the formula for the type of dinosaur film we are all familiar with. And no prehistoric thriller seems complete to many fans without an appearance by the King of the Dinosaurs, *Tyrannosaurus rex*, perhaps the most famous of all dinosaurs.

Brontosaurus, another popular personality of dinosaur days, was much bigger but much milder. However, there is no mistaking Tyrax for a peaceful plant-eater and that goes likewise for his smaller but equally deadly relatives such as Allosaurus & Cerato-







Tyrannosaurus drawings being inspected by a venture some like an act of THE LAND UNKNOWN(1937)



Bruce Allen (left) has discussion about Coelacanth with model-maker on act of THE ANIMAL WORLD (1938)

saurus, which have also graced many films with their charming ways.

## dino discovery

Tyrannosaurus rex, the "king tyrant reptile," was discovered in Montana back in 1902 by the famous paleontologist Barnum Brown of the American Museum & his dinosaur-hunting digging crew. Dr. Brown's first sight of the fossil was its 4-foot long skull embedded in a sandstone cliff. As he & his assistants worked to free it, they uncovered more & more of the skeleton and after 3 years of careful excavation the complete skeleton was unearthed. The scientists were amazed at the monster's size—47 feet long & 18 feet tall—tall enough to peer into the upstairs bedroom windows of a 1-story house!

T. rex was the largest meat-eater which had ever walked dry land. It could well have been invented by a horror-story writer for it was unsurpassed in its natural killing equipment. Its massive head possessed 4-foot-long jaws armed with about 40 slightly curved 6"-long teeth. Each tooth was serrated at the edges like a steak knife. The saurian had tiny forearms, of little use except in helping to raise its body from a resting position. But its hind legs were heavy & strong, with 9" talons on the toes, used to rend the flesh of its prey. The body was massive & deep and a long tail balanced the beast as it chased its food, which was probably duck-billed dinosaurs & an occasional horned or armored dinosaur.

The stuff of nightmares? Surely. Judging by his many film appearances, Tyren is as popular a monster as the Werewolf or the Vampire. However, he is in many ways more interesting than such mythical creatures for he actually lived.

But the beast was, in real life, not an evil devil-beast but a dim-witted, energetic killing-machine. It was ruled almost entirely by instinct and killed large numbers of animals to satisfy its hunger. But it probably kept a respectful distance between itself & other Tyrannosaurus except when seeking mates.

## dino #1

The dinosaur's skeleton was put on display in the American Museum in 1909 and quickly caught the imagination of the public. However, it was not the first meat-eating dinosaur to appear in films. It was a Coelacanth, a smaller, horned cousin, which in 1912 appeared in the D. W. Griffith film MAN & GENE, doing battle with our ancestors, who were in real life fairly safe from him by a margin of a hundred million years. This dino was a life-sized prop moved thru the scenes with the players.

Dinosaurs had first appeared on film with Windsor McClay's famous cartoon short of 1909, *Genie the Dinosaur*, who was a friendly Brontosaurus. But dinosaurs were not to have their day until the talents of Willis O'Brien breathed life into them with puppet animation. In 1917 "O hen" produced a comedy short called *The Dinosaur at the Moving Exit*, which depicted the perils of a Brontosaurus & an ape-man. From then on it was bigger & better things with the establishment of O'Brien's own company, Mampkin Films.

After a series of comical cavemen shorts, O'Brien created the models & settings for a 15-minute film called *The Ghost of Shoshone Mountain*, which featured an Allosaurus, Brontosaurus, Troodontops & a giant flightless bird, Diastryma, all meticulously restored, with Barnum Brown as consultant.



Reproduction drawing showing the T-Rex-Stegosaurus battle from Walt Disney's **FANTASIA**

### doyle's dines

**THE LOST WORLD**, made in 1925 for First National Pictures, amazed everyone with its lifelike stop-motion dinosaurs & flying reptiles, which were made this time by O'Brien's assistant, Marcel Delgado. He created the 43 models using rubber-intensified metal skeletons. Before **THE LOST WORLD**, O'Brien had built his models from painted wooden skeletons covered with clay, which could melt under studio lights.

**THE LOST WORLD** was a hit with audiences & critics alike. In this epoch-making picture, explorers of a South American plateau encountered an enormous variety of beasts, including *Tyrannosaurus*, *Brontosaurus*, *Sтегозавр*, *Трицератопс* & *Птеродактиль*. For the first time animated models appeared in the same frames as the live actors.

### lost creation

O'Brien began work at RKO Radio Pictures in 1930 with plans for a film called **CREATION**, which was to be similar to **THE LOST WORLD**, this time with the animals found on an island which rises from the sea. Delgado built many models for the film but its production was halted in 1931 and a new film began, using the dinosaurs. Its working title was **THE EIGHTH WONDER** and it would later become the most popular prehistoric animal picture ever made: **KING KONG**.

### battle of the century

In **KONG** the world saw one of the most remarkable & gripping of all film sequences: the battle of



The late talented Marcel Delgado's model Stegosaurus being set up for the truck-crushing shot in **DEMONSTRATION**

Kong & a *Tyrannosaurus*, with Ann Dvoros (Fay Wray) as the prize to the victor. The 48" long combat-ants looked 40 feet long when photographed using a new rear projection process invented by the Kong technicians.

We all know what happened to Ty when he tried to make a snack out of Kong's baby doll friend. The dino model was, and still is, the most detailed & startlingly realistic *Tyrannosaurus* ever seen on the screen. Even the Technicolor *Tyrannosaurus* of later years could not compare to the gnashing, thrashing black & white giant which fought the world's most famous ape.

*Tyrannosaurus* did not appear in *SON OF KONG* but as *Stegosaurus*, Cave Bear, dragon & sea monster did make their debut in the 1933 sequel.

### disney dinos

No prehistoric pictures are known to have been produced between 1933 & 1939. In that year the Walt Disney studios released their animated movie milestone *PANTANEA*. Its famed *King of the Jungle* sequence was highlighted by a depiction of life in the Mesozoic and Ty was on hand to attack a *Stegosaurus*. The animals were realistically rendered but the film's global catastrophe, which it used to put an end to the dinosaurs, does not agree with modern geological theories.

### leaping lizards

*ONE MILLION B.C.* was released the following year by United Artists. A remake of *MAN'S*

*GENESIS*, it starred Carol Landis & Victor Mature and featured Lon Chaney Jr. This tale of an imaginary bygone age in which cavemen had to contend with dinosaurs lost most of its impact by substituting live lizards for the mighty ancient beasts. But there is one moving scene in which Mature rescues a little girl from a baby *Tyrannosaurus*, played by a man in a suit.

In 1948, Ty was back in *UNKNOWN ISLAND*, which had a good script & good actors but was ruined by the use of rubbery dino suits & mechanical props. In this film, the Tyrant King did little more than shift his weight from one foot to another.

And roar a lot.

*THE LOST CONTINENT* premiered in 1941 and introduced Caesar Romero & Acquanetta to various animated dinosaurs, including good old *Tyrannosaurus*, on an island which supposedly had preserved its prehistoric life by means of natural deposits of uranium.

### the found world

The public had to wait until 1945 to see our friend again in a segment of Warner Brothers' doomsday *THE ANIMAL WORLD*. This time Ty & his cousin *Coeloceros* pursued their prey in their real-life environments of the Mesozoic era with the help of Willis O'Brien & Ray Harryhausen.

### tyrex max

In 1956 *THE BEAST OF HOLLOW MOUNTAIN* scared the scariest of all Mexican rancheros and de-



Japan's *Tyrannosaurus* look-alike, *GODZILLA*, is given some tips on how to destroy a building. Instructing him is special effects genius Eiji Tsuburaya. In the background, technicians help an actor into the costume of *Godzilla's* foe Angila.



Above: Ray Harryhausen's pre-production drawing of the cowboys riding Gwangi.

voured many cattle before it got bold enough to threaten Patricia Medina, thus incurring the wrath of Guy Madison, who lured it into a conveniently located quicksand trap. The Beast was a *Tyrannosaurus* with rather robust forelimbs. Marcel Delgado had originally built the model to portray "Gwangi" in a 1940s film of that name but the movie was never completed. **THE BEAST OF HOLLOW MOUNTAIN** was the first dinosaur movie to be made in color.

### the 50s-60s rerex

The author will not discuss *Tyrannosaurus* in conjunction with the army of radioactive reptilian race-scientists that paraded across movie screens in the 50s except to mention the influence that the King of the Dinosaurs may have had on the physical appearance of Toho's King of the Monsters, *Godzilla*.

The last 50s dinosaur film, **THE LANG UIN KNOWN** (1967), featured man in *Tyrannosaurus* suits fighting explorers off a strange pocket of tropical vegetation in the Antarctic.

**DINOSAURUS**, made in 1960, was a feeble vehicle for *Tyrannosaurus*' talents. In this one, the stop-motion beast, revived by lightning, battled a similarly revitalized *Brontosaurus*. He then killed a band of people before being knocked off a cliff by a derrick operated by the film's hero.

### 20th century-rer

**THE LOST WORLD** was remade by 20th Century-Fox in 1960, but *Tyrannosaurus* or anything resembling a dinosaur was sadly absent from this tale of

plant iguanas & monitor lizards discovered in a remote region of South America.

### toho-saurus

After Toho's 1962 production of **KING KONG VS. GODZILLA**, a sequel, **KING KONG ESCAPES**, was released in 1967, and depicted 2 monsters fighting over a beautiful girl. A man in a *Tyrannosaurus* suit battled a man in a King Kong suit in a sad imitation of the original 1933 battle. Audiences saw a similar scene in **THE MIGHTY GORGA** (1976), a no-budget apogee.

### ty-ray-nosaurus

Harryhausen came to the rescue of dinosaur fans with **ONE MILLION YEARS B.C.** in 1966. A remake of the 1940 film, it featured a multitude of creatures, including a giant sea turtle & a *Triceratops*. Once again, a young *Tyrannosaurus* threatened a cave child. But this time it was a lively animated model, putting in a good performance as it fought *Therac* the caveman (John Richardson), who impaled it with a spear.

The Great Ray returned the reptile to life again in **VALLEY OF GWANGI**, a 1966 version of O'Brien's uncompleted film. The new Gwangi, like the original beast, was a *Tyrannosaurus* dwelling in a lost valley in the American West. It was unknown to the world at large until rodeo cowboys entered the valley and captured it, bringing it to civilization against the warnings of an old Gypsy woman. Her prophecy was realized when the beast broke loose, killing an elephant & many people. It was finally cornered in a



A King of Tyrannos (this time seen in suits) in *UN- KNOWN ISLAND*, 1948. The island was better left un- found.

church, which was set afire, destroying the dinosaur. One might see religious undertones in this scene, suggesting the evil monster destroyed by the powers of good. But in actuality the roboo showmen were the real villains since they were to blame for the death & destruction Gwangi caused, just as Carl Denham was to blame for the apesauce King Kong made of the Big Apple (New York City).

## slovakian saurians

Czechoslovakia surprised us with an exciting story of time travel in *JOURNEY TO THE BEGINNING OF TIME* in 1963. A group of boys floated a raft down a river and into the currents of time and witnessed various prehistoric animals fighting for survival.

## dan-o-saurs

WHEN DINOSAURS RULED THE EARTH, a sequel to *ONE MILLION YEARS B.C.*, premiered in 1970 and featured the superb animation of Jim Danforth. Tyrax was, oddly enough, missing from the film but a nice assemblage of other monsters, real & imaginary, kept things hopping . . . also lumbering, flopping, swimming, flying, tramping & terrifying.

## burroughs . . . boons . . . kidvid

Prehistoric monster movies were scarce until 1978 and Amicus Films' *THE LAND THAT TIME FORGOT*, based on the novel by Edgar Rice Burroughs. The *Tyrannosaurus* & *Ceratosaurus* in this one as well as its sequel *THE PEOPLE THAT TIME FORGOT* were slow-moving props moved about by

wires.

In 1978 Richard Boone was seen fanatically pursuing a man in a rubbery *Tyrannosaurus* suit in the Japanese-made telefilm *The Last Dinosaur*.

A Saturday morning children's television program *THE LAND OF THE LOST* premiered in 1973 and was helped a great deal by good model animation under the direction of Gene Warren of Encolure Animated Moving Pictures. The show included in its menagerie of dinosaurs a *Tyrannosaurus* named Grumpy and Allen, an *Allosaurus*. Allen was permitted an occasional rush toward the show's 3 heroes, who always escaped without harm. But Grumpy was a reluctant hunter. Each week when he slowly chased the main characters, he would come within inches of capturing them and suddenly pause, puzzling over whether to eat them or not. Naturally, his prey escaped him. Of course we know it would never do for the beast to hurt a person on a children's program but if the *Tyrax* clan were as delicate as Grumpy they would have become extinct a lot sooner than they did.

This brings us to a discussion of the 2 widely different ways in which a *Tyrannosaurus*'s behavior is depicted in films. On the one hand he is slow, hesitant & clumsy, expending his energy roaring instead of attacking. See *THE LAND THAT TIME FORGOT* & others for this type of beast.

Conversely, the tyrant king is often shown as a rapacious, highly-charged monster. This creature readily overtakes & kills his victim but never seems to be interested in eating it, choosing instead to immediately attack something or someone else. Such a dinosaur is shown in *VALLEY OF GIANTS* & other films.

## the real rex

The author would prefer to think of the real *Tyrannosaurus rex* as a mixture of the 2 clonies because of his vast bulk yet still able to cover a lot of ground in a single stride, eagerly pursuing & devouring his chosen prey. He was an important part of the Mesozoic environment, helping to keep the big herds of plant-eating dinosaurs healthy by culling out the weak & sick animals and keeping their populations at a suitable level. The beast himself is not thought to have been a very common creature in his day the fossils of the species have been found in both North America & Asia.

*Tyrannosaurus* was no doubt a terrifying yet magnificent creature. But don't get me wrong: I certainly would not want to meet one in a dark jungle, looking hungrily at me! It is better to keep him on the movie screen where he belongs. The talents of master animators such as Harryhausen & Danforth can bring him to "life" after his 65 million year sleep. In fact he can amaze & thrill people as he never could in life because man would not appear on Earth until many millions of years after his extinction.

We can be sure that as long as prehistoric animal films are made our favorite meat-eater *Tyrannosaurus* will be a big star in them. More meat-eating dinosaurs have been discovered since, like the 40-foot-long, sail-backed *Spinosaurus*, not to be confused with the 16-foot-long *Dimetrodon* belonging to a different reptile group. Scientists have also recently unearthed a mar-sized dinosaur named *Deinonychus*, which sported horribly huge curved claws on front & hind legs. I would like to see one on the silver screen some day too. Wouldn't you?

In the meantime, pardon me while I go watch Tyrax vs. Kong in the fight to the finish—for the 50th time.



An Allomancer sticks his new-fangled tooth into a Trunkodon in the famous scene **THE LOST WORLD**.

# RARE TREATS!

## choice morsels

**I**N 24 YEARS of publication we haven't yet begun to scratch the surface of all the Rare Treats among the 100,000 and more stills in our files! Here are a few you probably haven't seen before.



**THE DAY THE EARTH STOOD STILL** In 1951, the late Michael Rennie emerging from his silver space center. (Why is Rennie—alias Klaatu—surrounded by jagged trees. This is a frame blowup from the theatrical “coming attractions” trailer, and the trees represent a dramatic cut from a TV studio to Klaatu’s appearance.)



**LADY FRANKENSTEIN, 1970**, when Dr. Frankenstein's monster tears an eye, the scientist's daughter puts the brain of her deformed servant into a new body, leaving the two monsters to fight.





No One Sleeps when the phantom creeps in the Bela Lugosi serial of 1939 (Universal).



PROJECT X, 1960: A sci-fi film by the late William Castle which for some reason didn't receive much play.



Nina Bern (Alive and Well in Hollywood) shows how she climbed the ladder to success in the pioneering TV interplanetary series Space Patrol



"It was the last straw," this *She Allen* says, "when they asked to see my I.D. card at Miss Disney's Cantina."



Paging Janet Ann Galloway! You were 4 years old when you posed for this picture alongside Lon Chaney Jr., who stood 8'9" and weighed 844 lbs., costumed as the Monster in *GHOST OF FRANKENSTEIN*, 1941. We'd like to see what you look like now, Janet!

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## ARTOO DETOO



Artoo Detoo Action Figure, 6 1/2" x 3 1/2" x 3 1/2"

Artoo Detoo is the most powerful of the Sith. He's got the Force with him, but he's got to learn to use it. He's got to learn to use the Force to become the Jedi Master. He's got to learn to use the Force to become the Jedi Master.

## STORMTROOPER



Stormtrooper Action Figure, 6 1/2" x 3 1/2" x 3 1/2"

Stormtrooper is the most powerful of the Sith. He's got the Force with him, but he's got to learn to use it. He's got to learn to use the Force to become the Jedi Master. He's got to learn to use the Force to become the Jedi Master.

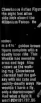
## SEE THREPIO



See Threpio Action Figure, 6 1/2" x 3 1/2" x 3 1/2"

See Threpio is the most powerful of the Sith. He's got the Force with him, but he's got to learn to use it. He's got to learn to use the Force to become the Jedi Master. He's got to learn to use the Force to become the Jedi Master.

## CHEWBACCA



Chewbacca Action Figure, 6 1/2" x 3 1/2" x 3 1/2"

Chewbacca is the most powerful of the Sith. He's got the Force with him, but he's got to learn to use it. He's got to learn to use the Force to become the Jedi Master. He's got to learn to use the Force to become the Jedi Master.



# STAR WARS

**NEW NEW NEW NEW  
STAR WARS PRODUCTS**

## STAR WARS LASER PISTOL



STAR WARS LASER PISTOL has Star's Laser Pistol replica which is used to fight off the Stormtroopers. Secret trigger activates a high or low speed laser sound! 8 1/2" (21cm) long. Not included! #27114/\$2.75

## STAR WARS LASER RIFLE



STAR WARS LASER RIFLE Laser rifle with 9 position shock for different appearances! Secret button reveals sound & real laser look. Batteries not included! #27115/\$2.25

## DARTH VADER TIE FIGHTER



DARTH VADER TIE FIGHTER Large size model holds the 42 action figures, 118 lightsaber, with pop-off color panels, light, up for war cannon & laser sound! Batteries not included! #2224/\$17.95

## STAR WARS POSTER ART SET



STAR WARS POSTER ART SET has the most amazing posters you can find. It includes 10 Star Wars posters, including the most famous ones. All the posters are 11" x 17" and are made of high quality paper. They are perfect for your home or office. #27116/\$2.75

## DARTH VADER FIGURE



DARTH VADER FIGURE (Darth Vader) is a 11" tall and a 11" wide action figure. It is made of plastic and is very detailed. It is a great addition to your Star Wars collection. #27117/\$2.75

## DARTH VADER ACTION KIT



DARTH VADER ACTION KIT Large 11" tall. It includes a variety of accessories, including a lightsaber and a blaster. It is a great addition to your Star Wars collection. #27118/\$2.75



## DARTH VADER VAN KIT

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\$2.25

## STAR WARS SNAP TOGETHER VANS

STAR WARS SNAP TOGETHER VANS Have you ever had one of those cars and want to know how they were made? These are the cars that you can snap together. They are made of plastic and are very easy to assemble. They are a great addition to your Star Wars collection. #27119/\$2.75



## ARTOO- DETOO VAN KIT

#24215/  
\$2.25



## LUKE SKYWALKER VAN KIT

#24214/  
\$2.25

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## NOW YOU CAN "WEAR" A WARREN COVER!

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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

# STAR WARS

## ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

**NEW!  
NEW!  
NEW!**

### STAR WARS ELECTRONIC ACTION BATTLE COMPUTER



**STAR WARS ELECTRONIC ACTION BATTLE COMMAND** An exciting new electronically controlled combat game which places you in command of the action scenes from Star Wars. From the simple to the complex, from one to three players, this new electronic game simulates the action of the original. It simulates all the elements of hypersonic action such as the landing or taking, being trapped in a death hole and having your force units destroyed. You command with the dials and the action of hypersonic that can transport you into other scenes of the universal. For hours of combat while play against your friends or the machine. (Small) Game & Art Supplies is a special shop for in stock! **221.165/244.35**

### RADIO CONTROLLED SAND CRAWLER



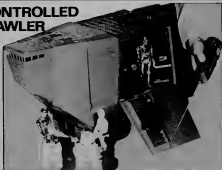
Close-up of the sand crawler's front section.



The sand crawler in action.



The sand crawler transporting a small figure.

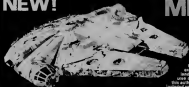


**RADIO-CONTROLLED JAWAS SAND CRAWLER** A genuine working replica of the giant tank-like sand crawler the mysterious Jawas use to transport Tatooine's desert and seas. This 18" long, aluminum alloy vehicle is controlled by a 1/2 watt radio transmitter and receiver. The radio receiver is built into the sand crawler and can be adjusted to receive any frequency. The radio transmitter is built into the sand crawler and can be adjusted to transmit any frequency. The sand crawler is built with enough strength to carry a small figure. A large side panel opens to become a slide ramp into the interior of the moving vehicle with points of rest inside for the transporting of any Star Wars action figure. On the outer carriage of the crawler is a manual elevator for lifting (optional) figures into the interior! With your sand crawler, loaded in highly detailed and durable (optional) parts, to escape the terrifying forces of Star Wars, you can escape death! 2-line radio receiver and 2-2" batteries not included! **221.165/244.35**

# STAR WARS

## THE MOST EXCITING NEW MODELS AVAILABLE

### NEW!



## MILLENNIUM FALCON

**THE MILLENNIUM FALCON** Han Solo's deeply weathered fighter is reproduced in all the intricate detail featured on it by the master John Gray. This enormous 18" x 12" model has an illuminated detailed cockpit area, movable laser barrels with 100 realistic flash, illuminated rocket exhausts, hinged antennae hatch and ramp, retractable landing gear, movable outer awnings and the scaled bylaws of Lando Calrissian. Han Solo and Chewbacca are posed in the authentic Star Wars desert skybox. 2-1/2" in length and assembly is required. #24108104 \$6

## IMPERIAL TROOP TRANSPORTER

**IMPERIAL TROOP TRANSPORTER** The dramatic "boom-crash" troop transporter of the Imperial Stormtroopers is ready to unload down on any corner by itself or in company with your Stormtrooper division. It features lights, four 4" round electronic sounds that simulate the real sounds from Star Wars right on the base, engine and battle noises plus the voices of C-3PO, Stormtroopers, and R2-D2's beeping. Each sound is activated by its own button. The front hatch opens to reveal a detailed control area with seats for it. Features the Imperial laser gun and the rotating side dish used in training. It also incorporates fold-out personnel and a rear compartment. Impressive model. This model comes with two plastic Stormtrooper units that fit in the bases of action figures so they can be transported by the transporter. This highly detailed kit is painted in high impact gray and red plastic. Under three! Action figures not included. Check size "G" battery, not included. Assembly required. #24108102 \$5

### NEW!



## MILLENNIUM FALCON OPEN-UP MODEL

**MILLENNIUM FALCON SPACECRAFT** This big, sophisticated, "open-up" model of Han Solo's famous Millennium Falcon is a plastic model that's a whopping 17" x 12" x 2 1/2". Publication and name the "bells, steel" give when opening the Falcon are in the area. Complete has a 1/2" open ramp with seats for Han Solo and Chewbacca. The other dish includes the side dish. This model comes with two realistic looking gear, a full big entrance ramp. How does that fit in to give access to the rear cabin where lights and seats are ready for a game of space chess. The cabin fold out away to reveal a detailed compartment to hold the action figures from Star Wars. For the Imperial Stormtroopers, fit your action figures into the compartment that forms the larger center which slides in. It follows every inch. The Millennium Falcon has all the detail of the original ship. Action figures are sold separately. 2-1/2" x 12" x 2 1/2". Not for sale. Assembly required. #24108103 \$6

# BACK ISSUES OF FAMOUS MONSTERS



# FAMOUS MONSTERS BACK ISSUES



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FAM #118

FAMOUS MONSTERS #118 IS A 96 PAGE COMPENDIUM OF EXCITEMENT FEATURING ALIEN—THE MONSTER A TUE MOVIE—WITH EXPERT OPINIONS, CRITIQUES AND INFORMATION... PLUS AN EXCLUSIVE TOUR OF THE MOS DEIST CAMERA, A LOOK AT THE NEW R.D. WELLSMAKER THE RIPPER FILM, THE MUPPET MONSTERS, YOU ASKED FOR IT AND MUCH MORE!

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**BATTLESTAR GALACTICA POSTER**  
All of Galactica's Galacticans on one glorious full color poster to hang from your ceiling, the walls, the office & the closet! #10054430



**BATTLESTAR GALACTICA POSTER**  
Huge full color poster of the Cyclon leaders depicting the plot of the first season in the elaborate style of the movie! #10054430

# COLOR, READ, WEAR, & HANG THEM!

## A NEW COLLECTION FROM THE MOVIE BATTLESTAR GALACTICA



### PEN-N-POSTER

This giant, thick & sturdy 11" x 14" poster comes with three color pencils and a pen plus a 11" x 14" sheet of clear acetate for free style art! Full assembly instructions are included. #10054430



### PEN-N-POSTER

Two gigantic 11" x 14" posters in black and white that come with 3 color pencils and a pen coming in bags of color ink! These giant 11" x 14" posters feature the USS Pegasus, the USS Galactica, and the USS Cygnus. This great collection of art and assembly instructions is not to be missed! #10054430



**BATTLESTAR GALACTICA IRON-ON**  
A group of full color iron on patches from the Battlestar Galactica movie! #10054430

## BATTLESTAR GALACTICA IRON-ONS



**BATTLESTAR GALACTICA IRON-ON**  
A group of full color iron on patches from the Battlestar Galactica movie! #10054430



**BATTLESTAR GALACTICA**  
The perfect movie poster to display in your home! #10054430

## TWO NEW ACTION-PACKED SOFT-COVER BOOKS!



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The perfect movie poster to display in your home! #10054430



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**BATTLESTAR GALACTICA IRON-ON**  
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A group of full color iron on patches from the Battlestar Galactica movie! #10054430

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

# SUPERMAN

## A Collection of Records & Books



**THE GREAT SUPERMAN BOOK:** A super-anthology of the greatest super hero in American mythology. From A-Z, you will find everything that you ever wanted to know about Krypton's child. 300 entries, a full-length biography, over 472 illustrations, and over 1000 story lines. Never before has the Superman story been so thoroughly researched, catalogued and compiled. It stands as a monument to both fun and scholarship. Hardcover. \$21.95/29.95



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**THE MAKING OF SUPERMAN:** How the film was made with the most extensive technology ever! \$21.95/29.95



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**READ THE BOOKS!  
LISTEN TO THE RECORDS!  
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SUPERMAN THE WORLD'S #1 SUPERHERO**





# OFFICIAL LORD *of* the RINGS T-SHIRTS

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# NEW WARRIOR'S BATTLE JACKET

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TO THE OUTER LIMITS OF SPACE!



**WARRIOR'S BATTLE JACKET** Super deluxe space jacket of some of your favorite TV characters in a ruggedly constructed light olive brown denim. Its unique styling and its 100% cotton denim durability make this the perfect family jacket for anywhere wear. Whether it's from the baseball game to the disco, or from the backyard to your own space fantasy, this jacket will get you there warmly and in style! Machine washable and dryable, comes with special patch, emblem, 2 insignia pins, care and handling information and

four unique sleeves (2 on sizes 4-10) to complement that unique look of your favorite television heroes!

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- D. Men's sizes small, medium, large and extra large ..... \$26.95/\$20.95

# FANG MAIL

Letters, photos, and more from our readers

## WANTED: More Reader Like



LARRY KNIGHT

## MORE MINI-MISSIES

I have been reading **FM** ever since I could stand on my own 6 legs and spin my first web. I have finally decided I want to go to college. — **STEVEN M. LITTRELL**, Maurice, Ohio (What — another Spider Robinson? We suggest you try Jack Webb University.) I hope James Warren, Whit Mulhaley, Ken McQuane & the rest of the Warren Pub Co. live from here to eternity. — **CHARLES L.R. MAURIMAC**, Universal City, Tex. Shows so readily condemned because they appear as "spinoffs" of Star Trek should be applauded for their individual achievements in film production. — **KEN STUFFLEBEAN** (no address) I own a collection of 48 different Don Post masks & many horror movie posters & slides. — **DAVID LAOT** ("deceased") I have over 500 horror film films from the 70s. I will be a horror film actor in 1982. I will change my name to Harvey Holmes. — **HARVEY HOLMES**, Hicksville, NY. I am only 12 years old but I became a monster fan at 3! — **LOWMAN COLB**, Camden, SC. If this letter gets anywhere made — **LARRY PALMER**, Forest Park, Ga. #156 was a terrific issue and it will stand out in my mind as one of the best of 1980. — **SHAWN CATHCART** (no address). \*\*ATTENTION: **GLENN RICHIE** OF NEW ZEALAND: Paul M. Callender's mother was born in New Zealand and Paul loves, admires & FM and would like you to write him and be his penpal. His address is 809 Hurlstone Ave., Wellington, North Carolina 28403, USA.

"The day that no longer finds escape from reality via horror, sci-fi or fantasy is the day that we are losing dead!" — **GRIFF HEATH**, Snow Hill, N.C.

## HIGH ON SCI-FI

I just can't understand all people keep saying that sci-fi wrongs the mind. And sci-fi is a bad influence on our children. **HOW WRONG!** Our club, Central Florida Science Fiction, recently sponsored a trip taken by young handicapped children. They went to see **BATTLESTAR GALACTICA** at the movies! Even a young deaf boy enjoyed the show! If this is bad—being able to make a handicapped child smile—then I'll gladly be bad for the rest of my life. **FM** changed my life! Sounds corny? Well, it's true! After I had just seen **STAR WARS**, I saw **FM** #140. It had an article on **STAR WARS** so I bought it. I read it so much I have every issue since then including several back issues. I also have the **STAR WARS** & **CSI** 30 special issues. Because of **FM** I've got involved in special effects, writing, drawing & collecting.

DAVID WALLER  
Gaines, Va.

## WANTED: More Reader Like



THOMAS ASHLEY

## ALL TOGETHER, SHOUT IT NOW

How is the spirit of **FAMOUS MONSTERS** kept alive? It lives through individualism because **FM** is a magazine for special types of people. This living & breathing yet inanimate object has kept itself afloat for over 21 years, but still there are scores of people unaware of its beauty. (Know this fact all too well.) Word of mouth travels only so fast & so far, therefore we must assemble all the mouths that are spreading the words and let them shout together. Keep this monstrously beautiful magazine alive forever, spread the word of its spirit. **FAMOUS MONSTERS FOREVER!**

JOHN J. LONDMON

"Traveling is the world in the disguise of a mortal."

## TELLO'S NEPHEW

This was written to tell you of the famous celebrity that has recently subscribed to **FM**. This celebrity is me and I am the nephew of Philadelphia live subscriber because I live my uncle Larry Tello in there. I have changed my name to protect me from mobs.

THE NEPHEW OF PHILADELPHIA  
Groom, Alaska

## WANTED: More Reader Like



BILLY CASSELLA

## BRIEF BITS

I think I could write a book about what **FM** means to me but there's not enough paper on Earth. — **BRIAN TORR**, Searcy, Ark. I enjoy your Birthday section a lot! — **DEAN EVANS**, Vancouver, Canada. Please don't stop the puns. — **MIKE BARNUM**, Central Point, Ore. **FM** is like the Bible to people like me. — **RAUL TEJERO ROJAS**, Montevideo, Uruguay. More great articles like "Those Bloodcurdling Beasts". — **LEN CARROLL** (no address). Could you tell me how many horror & sci-fi films have been made over the years? My guess would be 1900. — **JAN MCNEILL**, Severna Park, Md. (Your guess would be off by over 20,000) according to Matt Lee's "Reference Guide to Fantastic Film". **FMA**! I like the idea of having not only horror monster films, but science fiction & fantastic films too. — **MAURICIO MERLO**, Mexico City, Mexico. My favorite articles have been the **MUMMY** (1963-1964), "The House at the Twilight Zone" (1942-1943), "Sorcerer at Limbo" (1948), **LORD OF THE RINGS** (1951) & **THE BLACK DEATH OF DRACULA** (1931). — **MARLA MIYASHIRO**, Alameda, Calif. The best article in #153 was about Dave Provisor — **GENE COMSTEN**, "Here in Calif." More articles on Charley Luggoy & Karloff — **SHAWN MILLER**, Lewisberry, Pa. I know this letter will never be published. — **BILL SCHENK**, Mesa, Ariz.

## DUMB NO MORE

I can still remember when I was 4 and my mother would give me a dollar and I'd go to our local drugstore and buy your magazine. I'd then run home and read it (really I just looked at it I couldn't read then). Then somewhere along the way I began to lose interest and I didn't buy any more. And so I lost interest I also lost the magazines (ugh). Well that was 8 years ago and it was just a few days ago I walked into that same store. I had some money with me and I noticed your mag on the shelf. I bought it and I'm sure glad I did. It was GREAT. I read it 3 times before I decided that all that was left were the ads (I read them too). I must say #154 was fabulous. The Film News was fantastic and so was the Horror Show. Norman Aikron's Ads would be called "The Ultimate Article". A&C struck my fancy too and— Well, I could go on & on but I better not.

As I said before, I began to lose interest. Boy, at the age of 4 I was dumb.

DAVID TRON  
Folsom, Calif.

## WANTED: More Reader Like



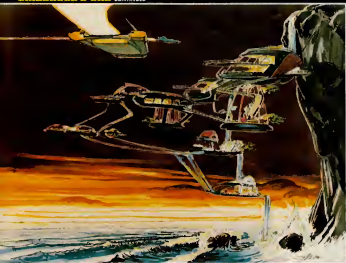
RODNEY LARACO

## We Want to Read Your Mail, MONSTER!

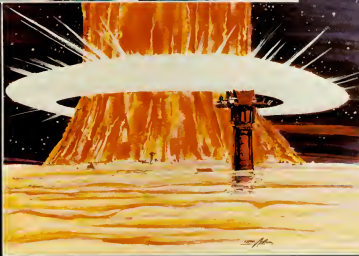
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